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ABSTRACT

The guide details the goals, strategies, and resources needed to implement effective art programs in Texas. It is designed to help teachers, administrators, college and university faculty, and education service center personnel as they work together to make the visual arts a viable part of Texas public education. The guide's seven main sections include: Perspectives for Art Education; Content of the Texas Curriculum; An In-Depth Look at the Texas Art Program; Strategies for Teaching; Assessment: Providing Information for Improvement; Management: Collaborative Design; and Resources for Learning. Nine appendices provide selected references, elementary school scheduling samples, essential element charts, and the following lists: state-approved art courses; state-adoped art textbooks; basic art materials and tools; and basic art equipment. An annotated list of national reports on arts education is also included. Photographs of paintings, drawings, sculptures, and other art works, including those of Texas students, appear throughout the book. (DB)

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Art Education:
Planning for Teaching and Learning

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Austin, Texas

Art Education:
Planning for Teaching and Learning

Cover

Computer Art Colorburst
Representing a new dimension in art being taught in Texas school districts. Image was created in full color in PixelPaint software from SuperMAC, a color graphics program for the Macintosh II computer. In the future, students entering numerous art careers will use computers to apply the inventive and imaginative skills they are developing today in school art programs.

TEXAS EDUCATION AGENCY
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Art Education: Planning for Teaching and Learning

Texas school districts strengthen their own art programs. It provides both the philosophical impetus and the practical base for developing effective programs in elementary and secondary schools throughout the state.

The Texas Legislature and the State Board of Education support visual arts education. Every student is required to be schooled in the knowledge, skills, and attitudes inherent in art education. Ultimately, all Texas high school graduates should develop the complex thinking skills attained in art education while retaining the sense of discovery and innovation that makes art so vital a part of our daily lives.

This guide details the goals, strategies, and resources needed to implement effective art programs. It will be particularly helpful to teachers, administrators, college and university faculty, and education service center personnel as they work together to make the visual arts a viable part of public education in Texas.

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Commissioner of Education

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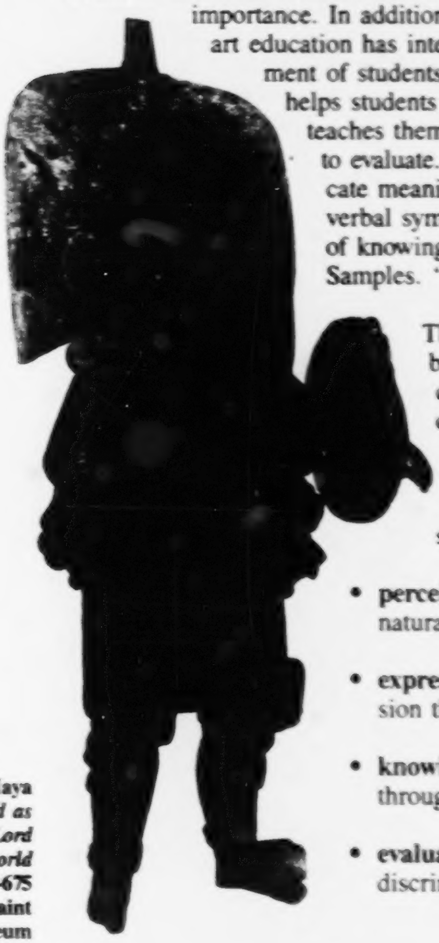
Perspectives for Art Education

Building on the Past

Education in the visual arts holds a significant place in the balanced public school curriculum in Texas. State mandates and requirements recognize its importance. In addition to its traditional creative contributions, art education has intellectual benefits to the cognitive development of students. Recent research indicates art education helps students develop higher level mental skills. It teaches them to perceive, to judge, to synthesize, and to evaluate. It allows them to discover and communicate meanings that exceed those possible through verbal symbols. "The visual is a fundamental way of knowing," says educational researcher Bob Samples. "It is an intelligence into itself."*



Pre-Columbian, Maya
Ruler-Warrior Dressed as Jaguar Lord of the Underworld
Late Classic, about 625-675
Terracotta with paint
Kimbell Art Museum
Fort Worth, Texas

The Texas art program is conceptually based. That is, it builds on universal art concepts developed over the centuries. It distills these concepts into the following four learning goals that make up the essential elements of the art curriculum for all public schools in the state:

- **perceiving**—awareness and sensitivity to natural and human-made environments
- **expressing**—inventive and imaginative expression through art materials and tools
- **knowing**—appreciation of self and others through art, culture, and heritage
- **evaluating**—aesthetic growth through visual discrimination and judgment

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*Bob Samples, *Openmind/Wholemind.* (Rolling Hills Estates, California: Jalmar Press, 1987), p. 171.

These learning goals are essential but not exclusive. Basically, the four essential elements provide a blueprint for meeting minimal state curriculum requirements. However, a truly effective local art program will add new ideas, innovative processes, and a broad range of materials to meet the instructional needs of individual students.

In addition to being conceptually based, the Texas art program is sequentially developed. That is, art content is structured in a sequence that provides meaningful instruction, prekindergarten through Grade 12, at appropriate developmental levels of the student. Art experiences and learning move from the simple to the complex. They also may build from self to others, from familiar to unfamiliar, from the immediate environment to ever-expanding ones, from general to more specific, from less abstract to more abstract, and from differentiated to more differentiated forms. Sequenced instruction enables students to develop and advance their understanding and application of visual art concepts and skills.

In the school art program, students discover that art develops minds, contributes to culture, heightens social consciousness, teaches appreciation, and makes powerful observers. One American art educator and author, Elliot W. Eisner, states that art education is the only area in the school curriculum explicitly concerned with the visually expressive and the visually relational. It deals with the primacy of the visual features of the environment, including works of art. "We look in order to identify, to classify, to label, to locate ourselves in space," Eisner writes.*

This publication describes the state's required art program. It is designed to help each school district plan and develop a program that, in line with mandates for a comprehensive curriculum, is conceptually based, sequentially developed, and focused on both creative and critical thinking. It covers both the underlying philosophical ideas of art education and the practical steps necessary for teachers to integrate these ideas into daily classroom instruction. Teachers, art specialists, school administrators, parents, community leaders, education service center personnel, and teacher educators will find herein the overall direction and supporting details they need to make the visual arts a vital part of each student's educational experience.

Mary Cassatt
***Sleepy Baby*, c. 1910**
Pastel on paper
25½" x 20½"
Dallas Museum of Art
Munger Fund

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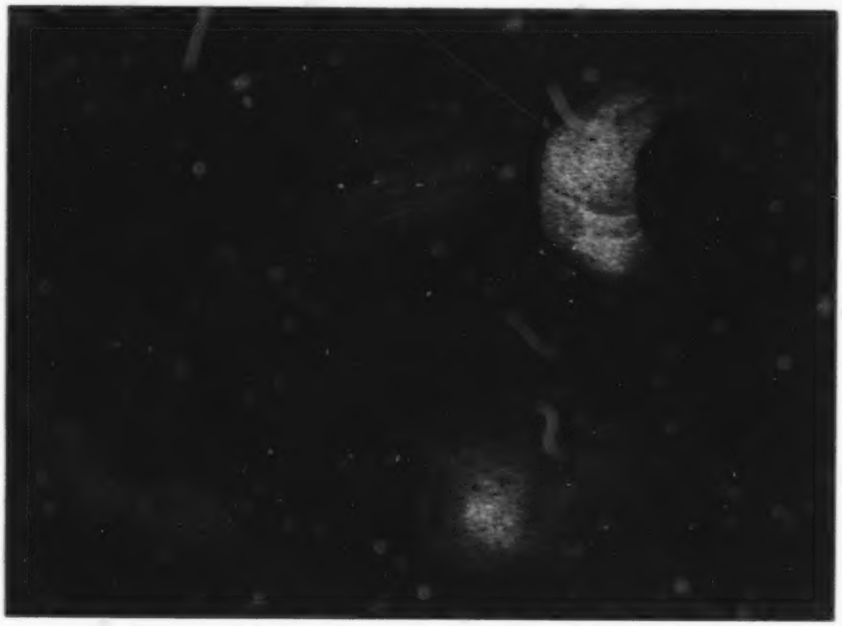
*Elliot W. Eisner, *The Role of Discipline-Based Art Education in America's Schools*. (Los Angeles: The Getty Center for Education in the Arts), p. 7.

Today's School Mission

The philosophy of Texas public school education acknowledges the fundamental responsibility of the state and its school districts to prepare students to live productive lives. Students are provided opportunities to develop knowledge, skills, and competencies to capacity; to be self-supporting, self-governing, and contributing members of society; and to become thoughtful, active citizens who understand and appreciate our common American heritage including its multicultural richness.

Visual arts education directly supports and reinforces the general purposes for education outlined in State Board of Education rules* and long-range plans. In addition, substantive visual arts programs enable students to develop lifelong abilities to:

- perceive subtle and complex connections in the visual world
- formulate questions and answers through observations and interpretations of natural and human-made environments
- solve problems and think critically through application of art concepts and skills
- respond to everyday life in creative and imaginative ways
- acquire academic knowledge necessary to develop art for personal and professional interests
- fulfill civic responsibilities by transmitting understanding and knowledge of art, culture, and heritage
- extend language and communication through an enlarged store of visual images and the use of nonverbal and verbal symbols for communication
- discriminate among and judge aesthetic qualities of visual products in today's world



Diego Rivera
***La Siesta*, 1926**
Oil on canvas
21½" x 29"
San Antonio Museum Association Purchase

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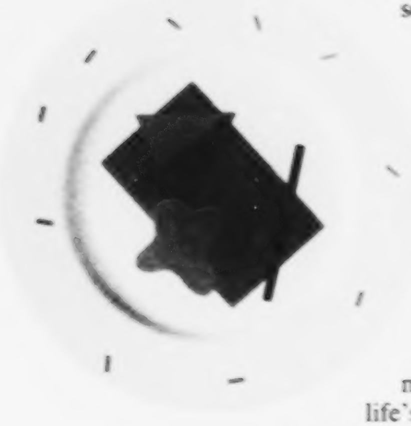
*Title 19, Chapter 75 of the Texas Administrative Code.

Forward-Looking Goals

The Texas school art program focuses on both the intellectual and creative development of students. Through this dual emphasis, art education helps students develop two related yet quite different sets of thinking skills. The first is critical thinking—the ability to reason, to reflect, and to solve problems. The second is creative thinking—the ability to be innovative, original, and imaginative. Together, they help bring balance to the life and individuality of the educated and responsible human being.



Laurinda Hope Spear
***Miami Beach*, 1985**
Plate
12$^{1}/_{16}$" diameter
Archer M. Huntington Art Gallery
The University of Texas at Austin
Archer M. Huntington Museum Fund, 1987

The dual goal of promoting students' critical and creative thinking should be the key factor in developing a school art program. To give all students the greatest benefit, the program must put art in its historical context at the same time it offers opportunity for productive expression. That is, each student should understand where art fits into the framework of heritage and culture; as well, students should experience the challenge of working imaginatively with art media and tools. Not all students are artists or will find their life's work in a visual arts field. However, through art education, most will learn to respond effectively to the visual world. Many students will become the kind of citizens who appreciate and sustain an avid interest in the visual arts. The Texas school art curriculum provides all students opportunities for enriched lifelong growth through a new and rigorous program.

Finally, the school art program will help students confront future problems that require multiple solutions, problems that simply cannot be solved by a single formula or rule. As with many aspects of everyday life, art activities are open ended. There is no figurative black-and-white, no literal right and wrong. Rather, one solution may seem better than others, and individual choices must be made. Thus, an understanding, learned through the study of art, that problems may be variable and complex and may demand flexible, fresh solutions will help students think through problems they confront in the future.

In summary, as Texas students move toward the 21st century, art programs help them acquire skills to live and work in a rapidly changing technological society. Through art education, students gain a special access to our history and understand and appreciate creative expression. Further, their thinking is enriched with sensitivity and discriminating judgment.

Content of the Texas Curriculum

The Essential Elements: Strands for Teaching

The specified essential elements of instruction constitute the heart of the mandated curriculum developed under the direction of the State Board of Education. The essential elements define the core of knowledge, skills, and competencies teachers must address in each course that Texas secondary schools offer and in each elementary school subject. As part of the State Board's requirements, the essential elements for art outline the instructional scope of the basic visual arts program, prekindergarten through Grade 12. (See Appendix B, Essential Element Charts.) They provide experiences that enable students to perceive, create, know, and evaluate a broad range of work in the visual arts.

Michelangelo Merisi da Caravaggio
***The Cardsharps*, c. 1594-95**
Oil on canvas
37 1/16" x 51 9/16"
Kimbell Art Museum
Fort Worth, Texas
Acquired in 1987

However, district teachers and administrators are urged to take instruction—and their students—well beyond this basic program. Teachers are encouraged to experiment with new ideas, processes, and materials as they improve instruction through additional essential elements.

Each of the four required art essential elements includes a number of subelements designed to provide supporting detail for the instructional sequence in which teachers introduce, develop, extend, and amplify art education. Basically, the essential elements provide continuity throughout the prekindergarten—Grade 12 curriculum. They identify content and help teachers integrate that content into the classroom. The supporting subelements, on the other hand, direct instruction of cumulative art concepts and skills that become increasingly complex as students progress through the grades. Teachers should note, however, that the program emphasizes higher level thinking and problem-solving skills at all levels.

The resulting classroom instruction is both comprehensive and sequential. For students this means a new visual literacy that gives them a deeper understanding and knowledge of the unique and significant contributions the visual arts make to individuals and world cultures.

A Look at Each Element

Following is a discussion of the art essential elements. For the purpose of clarification, each element is discussed separately with student learning opportunities for each suggested. However, in the classroom the teacher will weave the individual elements together to form the seamless fabric of an effective art curriculum.

Georgia O'Keeffe
***Bare Tree Trunks with Snow*, 1946**
Oil on canvas
29½" x 39½"
Dallas Museum of Art
Dallas Art Association Purchase

Perceiving: Awareness and Sensitivity to Natural and Human-Made Environments

Perception is essential to all learning. When students develop awareness and sensitivity to natural and human-made objects and events, they learn more than simple recognition of various visual qualities. They become open, alert, and powerful observers who begin to establish planned and complex relationships in visual expression. Teachers working toward this end provide the exploratory and productive opportunities that enable students to examine, reflect, and then interpret their discoveries about visual and other sensory information.

As they begin to master symbol combinations and grammar conventions, students develop a visual vocabulary. They learn increasingly complex concepts of visual characteristics and qualities (design elements), and they learn structural organization (art principles). These become tools for responding to features of the environment and to experiences that evoke individual thoughts and moods. Students then use these tools to interpret their feelings, perceptions, and ideas. This interpretation is highly productive. It includes heightened observation, recognition, description, classification, analysis, discussion, evaluation, and expression in various art media. This expression reflects a synthesis of awareness and sensitivity that involves inquiry, discrimination, and selectivity.

To develop awareness of and sensitivity to natural and human-made environments, each student should be provided opportunities to:

- explore and observe visual and multisensory qualities in a variety of objects, subjects, and events in the environment
- identify and apply knowledge of visual qualities of line, color, texture, value, form, and space
- investigate and apply knowledge of formal structures including unity, emphasis, balance, variety, pattern, and proportion
- examine objects, subjects, and events in terms of initial impressions, in-depth analysis, and interactive relationships, generalities/specifics, and similarities/differences
- apply perceptual knowledge and skills through personal interpretation and response

Expressing: Inventive and Imaginative Expression Through Art Materials and Tools

The process of producing original works of art is the center of the visual arts program. Making art demands a unique response from each student through the invention, creation, production, exploration, experimentation, and expression of individual thoughts and ideas through art media. However, students will often be involved in exploratory activities and exercises that may not always result in finished art products.

They will also develop manipulative and organizational skills in using art media and tools; demonstrate increasing ability and self-confidence in relating ideas, observations, and feelings through basic art processes; and use skills relating to awareness, art heritage/appreciation, and critical judgment in all art-making experiences.

To develop inventive and imaginative expression through art materials and tools, each student should be provided opportunities to:

- create original and imaginative works of art in two and three dimensions
- develop confidence in expressing individual ideas, feelings, and observations
- apply knowledge of art elements and principles to art processes such as designing, painting, and printmaking
- develop organizational skills and problem-solving behaviors that encourage divergent responsive thinking
- discover and explore a variety of art media and tools to understand properties
- analyze, evaluate, and reorganize personal artwork
- select and organize artworks for display

Paracas, Peru (South Coast)
Double-spout strap-handle vessel: hawk
Middle Paracas, 800-600 B.C.
Ceramic, resin-suspended paint
Dallas Museum of Art
The Nora and John Wise Collection
Gift of Mr. and Mrs. Jake L. Hamon
The Eugene McDermott Family
Mr. and Mrs. Algur H. Meadows and
The Meadows Foundation and
Mr. and Mrs. John D. Murchison

Appreciating: Understanding and Appreciation of Self and Others Through Art Culture and Heritage

Students develop an understanding and appreciation of self and others through guided and independent practice in looking at and responding to art and artists of different cultures and periods. Through experiences with art, primary sources and visuals, students begin to recognize and value similarities and differences in art of diverse periods and cultures. They also learn to view art as a visual history that reflects cultural beliefs, values, and social conditions. Students increase thinking and verbal skills through discussions, reinforce their understanding of design elements and structure through identification and analysis, and accept the validity of emotional and intellectual responses to works of art.

Through increased understanding of the role of artists in society, students learn how art shapes our culture and perceptions of the world. Students are also encouraged to identify their own interests in art when making career decisions.

To develop understanding and appreciation of self and others through art culture and heritage, each student should be provided opportunities to:

- examine significant art works and styles, movements, and themes through primary sources, visuals, museum study trips, and other community resources
- identify and compare the role and visual responses of artists in past and present cultures
- analyze problem-solving techniques used by student and professional artists
- demonstrate appreciation of the art of self and others through positive involvement in art experiences
- investigate art and art careers in terms of personal interests and goals

Pablo Picasso
***The Guitarist*, 1965**
Oil on canvas
76" x 38$^3/_{16}$"
Dallas Museum of Art
The Art Museum League Fund

Evaluating: Aesthetic Growth Through Visual Discrimination and Judgment

Evaluating art introduces students to ideas about how and why they respond to works of art. Students grow in the ability to apply art knowledge and to judge the qualities and merits of the art works of other students and major artists in analytical and defensible manners.

To achieve this goal, students practice sophisticated tasks of seeing, analyzing, interpreting, and critically evaluating art content. They develop sensitivity to visual characteristics through their ongoing evaluation of personal experiences and preferences and through their reactions to their surroundings.

As they grow aesthetically, students learn to use increasingly precise terminology to make and justify judgments about visual relationships. At the same time, they develop confidence in expressing ideas based on newly developed standards and criteria. They learn to recognize artistic characteristics that differentiate originality from imitation in the artwork of student and professional artists. Also, they develop attitudes of respect and value for a variety of art forms. Their appreciative attitudes incorporate tolerance for diversity and help dispel bias and prejudice. They become discriminating consumers.

To develop aesthetic growth through visual discrimination and judgment, each student should be provided opportunities to:

- observe and describe individual perceptions in terms of visual qualities
- analyze and compare aesthetic relationships such as function and meaning
- define, establish, and apply evaluative criteria
- interpret, evaluate, and justify artistic decisions
- make critical choices based on evaluative judgment processes

State Board of Education rules require teachers to present all the essential elements. While it is sometimes necessary to teach an element in isolation, the goals of art education are best served when the teacher provides integrated instruction in all the essential elements within a teaching lesson or unit. In this way, each element reinforces and intensifies student experiences and makes learning more purposeful and lasting.

Robert Indiana
***Highball on the Redball Manifest*, 1963**
Oil on canvas
60″ x 50″
Archer M. Huntington Art Gallery
The University of Texas at Austin
Lent by Mari and James Michener

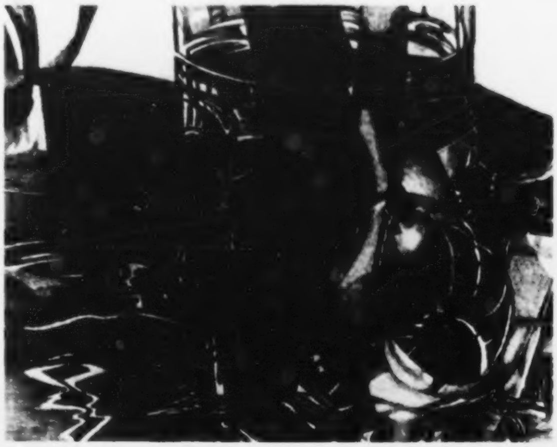
Outcomes for Learning: The Art IDEA Chart

Learning outcomes that teachers may introduce, develop, extend, and amplify are presented in the following art IDEA chart. The chart is divided into major categories that reflect the areas of art knowledge and skills outlined in the four essential elements. The corollary essential element is noted beside each learning outcome listed. Grade levels are also indicated. The chart extends and gives meaning to the art essential elements and suggests ways to plan and organize the required art content into effective units of study.

Since age, grade in school, and creative development are not always parallel, learning expectations for each student are based on the developmental level of entry. Instructional decisions should reflect student individuality.

Educators should base decisions to introduce (present concepts), to develop (increase understanding of concepts), to extend (vary applications of concepts), and to amplify (increase fluency in use of concepts) on student development. They should adjust learning expectations and the assessment of learning outcomes accordingly.

Although extensive, the IDEA chart does not include every desirable learning outcome of art education. Further, all student expectations should not be determined beforehand. Because some behaviors—reflecting curiosity, openness to new forms, creative risk taking, invention, boundary pushing, divergent thinking, tolerance for ambiguity—are highly valued in art, the teacher must carefully consider these when appraising individual growth. Recognizing that art can be approached from many different directions, the IDEA chart provides guidance for integrating the essential elements and structuring units of instruction.



Greg Williams, student
Art III, Advanced Visual Arts program
Drawing, pencil
Aldine Contemporary Education Center
Michael Conley, teacher
Aldine Independent School District

Art students working with computer

The Art IDEA Chart

I —introduce
D—develop
E —extend
A—amplify

Art Definitions: Implicit and Explicit

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 3	know that artwork is a record of personal experiences, thoughts, and ideas	I	ID	ID	IDE	EA
EE 3	know that art was the earliest form of nonverbal communication and is still a vital part of communication for modern societies		I	ID	IDE	DEA
EE 2	use art to communicate with imagination and originality		I	ID	IDE	IDEA
EE 3	understand art as a record of the past, example of imagination, commentary on the present, and speculation on the future			ID	IDE	DEA
EE 2	understand that an artist's work is a record that provides permanence for perceptions, ideas, thoughts, feelings, and imagination		I	ID	IDE	DEA
EE 2	use art to communicate perceptions of reality, fantasy, and historical and contemporary issues		I	I	DEA	DEA
EE 2	develop concepts, content, and subjects in a variety of media to establish a portfolio of work as a record of perceptions		I	ID	DEA	DEA

Sources of Inspiration: Ideas for Artwork

EE 1	understand that the environment; the human experience; and values, perception, and imagination are the sources of creative expression	I	ID	IDE	IDEA	DEA
EE 1	produce visual expressions, based on experiential activities in two and three dimensions, that depict ideas, objects, fantasy, and feelings	I	ID	IDE	IDE	DEA
EE 2	interpret observations and human emotions realistically and imaginatively in original artwork		I	ID	IDEA	EA
EE 2	analyze personal observations and feelings to develop individual expression			I	IDE	DEA

Visual Problem Solving

EE 2	analyze visual problems to hypothesize alternative solutions		I	ID	IDE	DEA
EE 2	transfer art knowledge imaginatively in the process of solving new visual problems		I	ID	IDE	DEA

Visual Problem Solving *(continued)*

	Teachers should provide opportunities for students to:	**PK-K**	**1-3**	**4-6**	**7-8**	**9-12**
EE 2	select, employ, and justify new and alternative solutions to visual problems in personal creative exploration			I	ID	EA
EE 2	apply art knowledge to solve new visual problems			I	ID	DEA

Imagination, Invention, and Elaboration

EE 1	use discoveries made in exploration and experimentation as resources for imagination	I	ID	DEA	DEA	A
EE 2	use personal visual symbols inventively in art expression		I	ID	IDE	DEA
EE 2	use imaginative thinking to create relationships and establish visual analogies, fantasies, and metaphors		I	ID	IDE	DEA
EE 2	reorganize and transform images, integrating reflective observation and imaginative thinking into creative expression			I	IDE	DEA
EE 1	visualize changes in artwork or the environment—light, position, or object size—and describe how they might look			I	IDE	DEA
EE 2	develop and elaborate visual expression for finished artworks			I	ID	DEA

Options and Revisions

EE 2	reflectively consider options before making an evaluation or selecting an alternative		I	ID	ID	IDEA
EE 4	select revision strategies based on predicted outcomes and evaluative criteria			I	IDE	IDEA
EE 4	evaluate personal artwork to help in making revisions			I	ID	IDEA

Media: Vocabulary

EE 2	describe basic processes and art media	I	ID	IDE	IDEA	EA
EE 2	understand and explain relationships between materials and processes		I	ID	IDEA	EA
EE 2	use media/process-related vocabulary	I	ID	IDE	IDEA	EA
EE 2	explain how to use media and processes		I	ID	IDE	DEA

Media: Identify in Artworks

EE 4	recognize and identify familiar media in the artwork of others	I	I	ID	IDEA	DEA
EE 2	identify media in artworks and describe their application		I	IDE	IDEA	IDEA

I —introduce
D—develop
E—extend
A—amplify

Media: Explore Possibilities/Limitations

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 2	analyze the results of exploration of media and processes to understand their expressive possibilities and limitations		I	ID	IDE	DEA
EE 2	know how to experiment with basic processes	I	ID	IDE	IDEA	IDEA
EE 2	understand that materials limit process options			I	ID	EA

Media: Skill and Crafting

EE 2	demonstrate proper ways to use the materials and tools associated with media and processes		I	ID	DEA	EA
EE 2	use skills associated with specified media and processes when creating original works of art		I	ID	IDE	EA
EE 2	use effective craftsmanship to enhance visual expression				ID	DEA

Media: Expression and Skill

EE 2	understand the influence of media and process on the expressive qualities of all art		I	ID	IDE	DEA
EE 2	understand the expressiveness of media and identify meaning, mood, and purpose in visual expression of self and others	I	ID	IDE	IDEA	EA
EE 2	demonstrate expressive and technical proficiency with media and techniques			ID	IDEA	DEA
EE 2	use different media and purposeful variations of design to demonstrate understanding and facility of visual expression			ID	IDE	DEA

Media: Safety

EE 2	know safe ways to use tools, materials, and equipment		I	ID	IDE	IDEA
EE 2	understand that safe practice of art is vital to health			I	ID	IDEA
EE 2	practice safety using art materials and tools		I	ID	ID	IDEA
EE 2	integrate safety practices into daily routines	I	ID	IDE	IDEA	EA
EE 2	predict the consequences of unsafe practices		I	ID	IDEA	EA
EE 2	choose to use art materials safely			I	IDEA	EA

Observation

	Teachers should provide opportunities for students to:	**PK-K**	**1-3**	**4-6**	**7-8**	**9-12**
EE 1	recall details and overall impressions of observations routinely		I	ID	IDE	DEA
EE 1	show awareness of the visual world through response and interpretation	I	ID	DEA	IDEA	EA
EE 1	use reflective observation of relationships, consequences, and alternatives in artworks		I	ID	IDEA	EA
EE 1	create and discuss artworks in a way that indicates expressive interpretations of observation and recall		I	ID	ID	EA

Sensory Qualities

EE 1	recognize and talk about sensory qualities perceived in environments and artworks using the art vocabulary		I	ID	IDEA	DEA
EE 1	know ways to explore and examine objects from the environment in terms of their sensory qualities	I	ID	DE	IDEA	EA
EE 1	perceive and recognize the various sensory stimuli present in surrounding environments	I	ID	IDE	IDEA	EA
EE 1	know ways to explore the possibilities of basic media			I	ID	IDEA
EE 1	analyze and describe sensory qualities and relationships in the environment and artworks		I	ID	IDE	DEA
EE 1	compare and contrast sensory qualities and relationships present in artworks or environments			I	IDE	DEA

Visual Qualities

EE 4	know how to examine an artwork and inventory its visual qualities	I	I	ID	IDE	DEA
EE 4	compare responses to similar visual qualities in natural environments and manufactured objects from home or community and in artworks	I	I	ID	IDE	DEA
EE 1	examine and describe similarities, differences and variations in the visual qualities of objects		I	ID	IDE	EA
EE 1	identify similar visual qualities in dissimilar objects			I	ID	EA
EE 1	predict and describe the possibilities or consequences of visual changes in environments or artworks			I	ID	DEA

Visual and Tactile Qualities

EE 1	create artwork and discuss in a manner that demonstrates awareness and sensitivity to visual and tactile qualities in the environment and art		ID	IDE	IDEA	EA

I —introduce
D—develop
E—extend
A—amplify

Visual and Tactile Qualities *(continued)*

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 1	produce inventive, imaginative responses to visual and tactile stimuli	I	ID	IDE	IDEA	EA
EE 1	Classify visual and tactile observations as specific design elements and principles		I	ID	IDE	EA

Design: Implicit and Explicit Definitions

		PK-K	1-3	4-6	7-8	9-12
EE 2	know that design reflects an intuitive human desire to organize visual data	I	I	ID	ID	DEA
EE 2	understand that design is an intellectual process by which humans plan an organized presentation of visual information		I	ID	IDE	DEA
EE 2	engage in design for functional or decorative purposes			I	ID	IDEA

Types of Design and Artwork

		PK-K	1-3	4-6	7-8	9-12
EE 1	recognize planned relationships in visual design			ID	IDE	DEA
EE 1	differentiate between planned and spontaneous visual design			ID	IDE	DEA
EE 3	know that there are functional, decorative, applied, and expressive artworks		I	ID	IDE	DEA
EE 3	describe differences among functional, decorative, and expressive artworks		I	ID	IDE	DEA
EE 2	design functional, decorative, and expressive artworks		I	ID	IDE	EA
EE 4	understand aesthetic and functional design qualities of artworks, utilitarian articles, machines, environments, and architecture			I	ID	IDEA

Elements and Principles: Identify

		PK-K	1-3	4-6	7-8	9-12
EE 1	recognize variations of selected elements and principles in art compositions			I	IDE	EA
EE 1	recognize effects of altering elements (line, color, form, texture, value, space) and principles (unity, emphasis, balance, variety, pattern, proportion)		I	ID	IDE	DEA
EE 1	observe and identify the elements and principles of design in personal artwork			I	IDE	DEA

Elements and Principles: Identify in Artwork

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 4	identify the elements and principles of design in works of art			I	IDE	DEA
EE 4	analyze and compare design elements in artworks			I	ID	IDEA
EE 1	identify variations of principles and elements in a composition			I	ID	DEA
EE 4	understand the way artworks are organized through locating the area of emphasis and citing examples of repetition		I	ID	IDE	DEA
EE 1	analyze and describe how elements and principles of design are used in personal artwork and by artists		I	ID	IDE	DEA

Elements and Principles: Relation to Expression

EE 1	understand how artists plan and use the elements and principles of design to express ideas, moods, and feelings		I	ID	IDE	EA
EE 2	make judgments on design arrangements and revisions		I	ID	IDEA	EA
EE 2	understand how concepts related to the elements and principles of design may by applied to art in all media		I	IDE	IDE	EA
EE 4	explain relationships between design and response in the work of varied artists		I	ID	IDE	DEA
EE 4	determine and explain how the elements and principles of design are used to express feelings and moods related to human concepts such as conflict, power, humility, and frivolity		I	ID	IDE	DEA
EE 1	identify and interpret elements and principles of design in environments and artworks in terms of expressive qualities of moods and feelings		I	ID	IDE	DEA
EE 1	examine and explain how and why certain visual arrangements evoke different responses		I	ID	IDEA	EA

Elements and Principles: Creating Art

EE 2	create art that demonstrates an understanding of design principles		I	ID	IDE	DEA
EE 2	selectively use the elements and principles of art to achieve planned effects		I	ID	IDE	DEA
EE 1	use elements and principles of design to compose original artworks in two- and three-dimensional formats		I	ID	IDE	DEA
EE 1	develop and compose sophisticated artworks using subtle variations of elements and principles of design			I	ID	DEA

Artist

EE 3	recognize art as the work of an artist	I	I	ID	IDE	IDEA
EE 3	recognize works of selected individual artists		I	ID	IDE	DEA

I —introduce
D—develop
E—extend
A—amplify

Artist *(continued)*

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 4	identify artists by their artworks			I	IDE	DEA
EE 3	identify artists who have received regional, national, and international recognition		I	ID	IDE	DEA
EE 3	understand how artists are able to achieve specific visual effects displayed in their art		I	ID	IDE	DEA
EE 3	understand that artists and their works reflect many cultures		I	ID	IDE	DEA
EE 3	understand that artists weigh alternatives and make personal choices			I	IDE	DEA

Styles

EE 3	identify artworks with common or similar styles		I	ID	IDE	DEA
EE 3	know some of the stylistic traits of contemporary art		I	ID	IDE	EA
EE 3	recognize art styles and characteristics ranging from prehistoric to contemporary times		I	ID	IDE	EA
EE 3	determine and discuss the unifying artistic traits of several artworks exemplifying a specific culture, period, style, or school			I	ID	DEA
EE 4	determine and discuss the unique qualities in artworks that represent a specific era, style, or school of art			I	ID	DEA
EE 3	distinguish and explain individuality and originality in artworks exemplifying a single culture, period, style, or school			I	ID	DEA

Historical: Cultural Recognition

EE 3	recognize differences in subject, media, process, technique, style, theme, or purpose in artworks		I	ID	IDE	DEA
EE 4	identify artworks by their historical era or style			ID	IDE	DEA
EE 4	find and describe relationships among artworks of different styles, periods, cultures, and artists			I	IDE	DEA
EE 3	analyze and discuss works in terms of process and media, style, function, and purpose			I	ID	IDEA
EE 3	attribute artworks according to processes, styles, eras, and cultures		I	ID	IDE	EA
EE 4	analyze unfamiliar artworks, formulating opinions on theme, style, period, and media/processes based on evidence identified in the artwork itself				ID	DEA

Historical: Cultural Influences

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 4	study and know some artists whose work influenced others		I	ID	IDE	DEA
EE 3	recognize and discuss geographic, cultural, and historical influences in specific artworks			I	IDE	DEA
EE 3	recognize similar themes in the art of different cultures		I	ID	IDE	DEA
EE 3	identify and discuss major influences on art forms			I	IDE	DEA
EE 3	identify examples of technological influence—presses, video, computers, fast film, developing procedures, copy machines, color copying, etc.—on the expressive visual arts			I	IDEA	DEA
EE 3	determine the influence of local attitudes, values, beliefs, and environments in specific artwork			I	IDE	DEA
EE 3	interpret and discuss geographic, cultural, and historical influences on artworks			I	ID	IDEA
EE 3	explain major stylistic trends and discuss social, political, economic, technical, and aesthetic influences that have helped shape American art				ID	IDEA

Use of Art Knowledge: General

EE 4	integrate art concepts and knowledge into a framework for understanding creative expression			I	ID	IDEA
EE 2	develop an understanding of the many diverse applications of a knowledge of art		I	ID	ID	DE
EE 2	use art knowledge routinely to evaluate personal work in progress and completed artworks			I	ID	IDEA

Looking at Art

EE 4	understand the process involved in observing, comparing, and contrasting artworks		I	ID	IDE	EA
EE 3	distinguish between original work and art reproductions	I	I	ID	IDEA	A

Art Forms: Identify

EE 3	describe a variety of visual art forms using the vocabulary of the visual arts		I	ID	IDE	DEA

Identify and Interpret: Subject, Theme, Mood, Meaning

EE 4	use art concepts and knowledge to interpret meaning of specific artworks			I	ID	IDEA

I —introduce
D—develop
E—extend
A—amplify

Identify and Interpret: Subject, Theme, Mood, Meaning *(continued)*

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 3	distinguish among and interpret clues to meaning in artworks			I	IDE	DEA
EE 4	describe the mood or feeling a specific artwork evokes		I	ID	IDE	EA
EE 3	explain subjects and themes in artworks			I	ID	DEA

Individuality in Art and Response

EE 2	explain individual response and interpretation of perceptions in artworks		I	ID	IDE	DEA
EE 4	value originality and develop an appreciation of individual differences in artistic expression	I	ID	ID	IDE	DEA
EE 3	understand and appreciate individual differences in artworks and in opinions about them		I	ID	IDE	DEA

Personal Feelings, Opinions, Preferences: Express and Support

EE 4	apply knowledge of the content of art along with personal criteria to the selection of art for personal enjoyment			I	ID	IDEA
EE 3	select, discuss, and support opinions on qualities and characteristics in artworks			I	IDE	EA
EE 3	formulate, discuss, and support personal impressions of artworks		I	ID	ID	DEA
EE 4	express feelings and values concerning art in an informed and articulate manner			I	ID	IDEA
EE 4*	evaluate, describe, and support opinions on why one environment or artwork is more effective or satisfying than another			ID	IDE	DEA

Other Criteria: Evaluation

EE 4	determine and explain criteria for appraising the effective organization of environments and creative expression			I	ID	IDEA
EE 4	distinguish subtle nuances of meaning caused by relationships among design, technique, and personal style			I	ID	IDEA
EE 4	critique art styles and artworks of artists			ID	IDE	DEA

Lifelong Interest in Art and Use of Knowledge

EE 4	maintain an ongoing interest in the visual environment and in creative expression	I	I	I	ID	IDEA

Lifelong Interest in Art and Use of Knowledge *(continued)*

	Teachers should provide opportunities for students to:	PK-K	1-3	4-6	7-8	9-12
EE 3	use information gathered from artworks to increase understanding of oneself and others	I	I	ID	IDE	DEA

Relation of Art to Life: Environment, Community, Self

EE 3	identify people in the community who work with art ideas		I	ID	IDE	DEA
EE 1	select, transfer, and apply understandings of visual environments to daily art related situations		I	ID	IDEA	DEA
EE 4	develop alternative solutions for visual problems related to environments, industry, commerce, and art based on personal knowledge of design			I	IDE	DEA
EE 4	compare unenlightened responses and aesthetic responses to environmental concerns, understanding the impact of decisions and possible consequences on contemporary life			I	IDE	DEA
EE 3	discuss the role of art in several community-based firms such as business, building industry, photography lab, advertising agency, art gallery, and television station			I	IDE	DEA
EE 4	describe feasible changes that might increase the aesthetic qualities of local environments and ways to develop this awareness			I	ID	DEA
EE 1	respond in an informed, responsible manner to specific choices that affect natural environments		I	ID	IDE	DEA
EE 1	analyze and understand the responses and interpretations of others	I	ID	IDE	IDEA	EA

Careers

EE 2	know the art processes associated with different art careers			ID	ID	EA
EE 3	understand that there are many different careers in art		I	ID	IDE	DEA
EE 3	describe some art-related jobs such as museum curator, commercial artist, gallery owner, jeweler, etc.			I	IDE	DEA
EE 3	describe several art careers			I	IDE	DEA
EE 3	compare and discuss different careers in art			I	IDE	DEA
EE 3	describe and discuss the processes by which artists create art products in varied careers such as fashion designer, sculptor, architect, filmmaker, interior designer, package designer, painter			I	IDE	DEA

I —introduce
D—develop
E—extend
A—amplify

Careers *(continued)*

	Teachers should provide opportunities for students to:	**PK-K**	**1-3**	**4-6**	**7-8**	**9-12**
EE 3	know the skills and knowledge required by a number of art-related careers, along with advanced training requirements and job opportunities			I	IDE	DEA
EE 3	analyze, identify, and discuss process and media in terms of various careers			I	IDEA	EA
EE 3	evaluate and discuss cultural and technological influences on art training and available art career opportunities			I	ID	IDEA

An In-Depth Look at the Texas Art Program

Providing for Learning in the Elementary School

Prekindergarten-Grade 6

Art education provides a vital avenue through which educators may broaden the knowledge and experience of all students. In a well-planned and sequenced program, prekindergarten through high school, students learn to think critically and creatively and to use their own ideas and feelings in original ways. What happens to the student as a result of the art experience is more important than the quality of the student's finished work. Even though emphasis is not upon the product, each student is expected to produce imaginative work that reflects continuing progress toward developing individual capabilities.

The elementary art program should prepare students to:

- use materials as media for expressive purposes
- develop an awareness of order and design in natural and human-made forms
- understand art as a part of present day living as well as of past civilizations
- develop discriminating evaluation of visual art forms

Experiences with art media form the basis of the elementary program, with awareness of design, historical aspects, and the value of art integral to it. Materials and tools appropriate for art experiences permit exploration, encourage investigation, stimulate thinking, and are suited to the student's stage of development. To gain mastery in perceiving, expressing, understanding, and evaluating visual forms, students must be able to respond to and use media frequently and for sustained periods of time. All art is individual and personal. Each student's work should be different from others in the classroom, reflecting personal ideas, thoughts, and feelings. There are as many different ways of representing an idea or object as there are students. The teacher who encourages students to express thoughts and feelings in their own ways and at their own levels of ability is mastering individualized instruction.

Each art experience should require creative problem-solving activities. It should enable students to figure out solutions to problems, relying on their own originality, inventiveness, and imagination. Through carefully planned and developmentally sequenced art activities, students become aware of an ever-expanding environment and become increasingly independent and self-reliant. As they express ideas with materials, students become aware of their unique abilities and develop positive self-concepts. As students encounter works of art relating to their experiences, they begin to understand that people differ in their responses to visual forms. A quality art program that emphasizes student individuality is characteristic of a society that cares for the human individual.

Jack Plummer
Home-Bound Lady **(detail)**
Graphite drawing
20″ x 30″
Private collection

A Word About Scheduling

Class Size

To assure quality instruction and promote mastery of the essential elements, class size in the elementary school should not exceed a manageable number of students (no more than 22 recommended). Art education requires individualized instruction in a laboratory situation where large numbers of students reduce the effectiveness of teaching and learning. In situations where facilities and equipment are limited, safety considerations may further limit the number of students in the art classroom.

Time Requirements

Significant art programs exist only where educators give careful attention to time and scheduling, both vital to student mastery of the essential elements. Required time allotments in prekindergarten through Grade 6 represent basic minimums. Additional time scheduled during the school day can provide a quality program that allows each student to achieve goals and objectives of the conceptually based art program outlined in Chapter 75.

Sequential development of concepts and skills requires that art instruction be regularly scheduled for a minimum of 100 minutes per week, with formally engaged instructional time at least every other day throughout the 175-day school year. Each period should be at least 45 minutes long to ensure adequate time for instruction in the art essential elements, completion of work, and the distribution and cleanup of materials. Also, elementary school scheduling should remain flexible to allow for special enrichment and instruction across subject areas. (See samples of elementary school scheduling in Appendix C.)

Administrators should assign the art specialist no more than six classes per day with a total of no more than 300 students. The art specialist should have one duty-free planning and preparation period per day, with at least five-minute intervals scheduled between classes. Because of the extra time required for planning instruction across grade levels, ongoing preparation of a variety of materials, and the matting and exhibition of student work, an additional preparation period is desirable to enable the art specialist to deliver more effective instruction.

Visual art specialists are professionally prepared to teach the essential elements of art. Their background and education is in visual perception, art media and materials, art history, evaluation, creative and critical processes, organization of art curriculum, and child growth and development. Art specialists may be certified in elementary art education, secondary art education, or all-level art education. Depending upon the level of certification, specialists can provide effective instruction in both small and large school districts. In a small district, the art specialist may teach students in Grades 1-7. In a larger district, one of the elementary art specialists may teach only Grade 1. If the specialist is assigned to different campuses, an additional time period is necessary for travel and record keeping.

What Is Appropriate Art Content?

Early Childhood Art Prekindergarten-Kindergarten

The conceptually based art program for public school students begins in prekindergarten. Here art is important because it increases children's awareness of the physical environment, extends and develops their sensory capacities, and helps them develop inventive and independent thinking. A quality prekindergarten and kindergarten art program encourages each student to interpret ideas, thoughts, and feelings in a personal way while providing opportunities for experimentation with a variety of media.

The prekindergarten and kindergarten programs are rich in art experiences. Teachers provide periods throughout the day for creative art activities. At these times, learning centers offer choices of available art materials. Students need not stay with one art activity but may work in several different media. A student may work alone or with others. Because students inspire one another, the teacher should plan some group experiences in art. A group activity will often attract a student who has not had the courage to try a medium alone.

Guided art experiences also help the student become more aware of colors, lines, shapes, and textures in the visual environment. Young students are full of curiosity and are eager to explore and discover. Vision is the most common method by which learning takes place, but there are other, often neglected means. For this reason, the teacher should provide for learning through all the senses. Well-planned art experiences that develop sensitivity in seeing, hearing, smelling, tasting, and touching increase children's awareness of their visual world. This awareness is reinforced and enriched through meaningful experiences in art media.

Having students color in books, color in ditto sheets, copy, trace, and use patterns and step-by-step instructions reflects a lack of awareness and understanding of the nature of art education. These practices should not be used. They prevent a child from expressing individual ideas, thoughts, and feelings; from solving problems; and from developing initiative, self-confidence, imagination, and originality.

The development of art appreciation also begins in prekindergarten and kindergarten. Young students can look at art and have brief class conversations at their level of understanding. Teachers should arrange short visits to museums and galleries to help students develop an interest in art and the habit of looking at it. They need many opportunities to observe quality art works and to talk about what they see. People, animals, and nature should be emphasized and related to immediate experiences with family, friends, pets, and the outdoors. Students should be encouraged to express their feelings about these subjects visually through art media and verbally through responses to works of art.

Amber Kiesling, student
Kindergarten
Drawing
Wood Elementary School
Margaret Goode, teacher
Arlington Independent
School District

The art forms that young students create have meaning to them although they may be unrecognizable to adults. The effective teacher always appreciates the honest efforts of students and is more concerned with their growth and development through art experiences than with what they make.

Art experiences in prekindergarten and kindergarten include the following:

Visual Perception

Students should be given opportunities to:

- become more aware of the visual world by seeing a variety of objects and subjects
- take looking walks to see, touch, and compare textures and to identify, compare, and collect such items as red objects or smooth objects
- find colors, lines, and shapes in nature and make simple discriminations
- use all senses to become more aware of visual characteristics in the environment

Art Expression

Students should participate in:

picturemaking, drawing, and painting

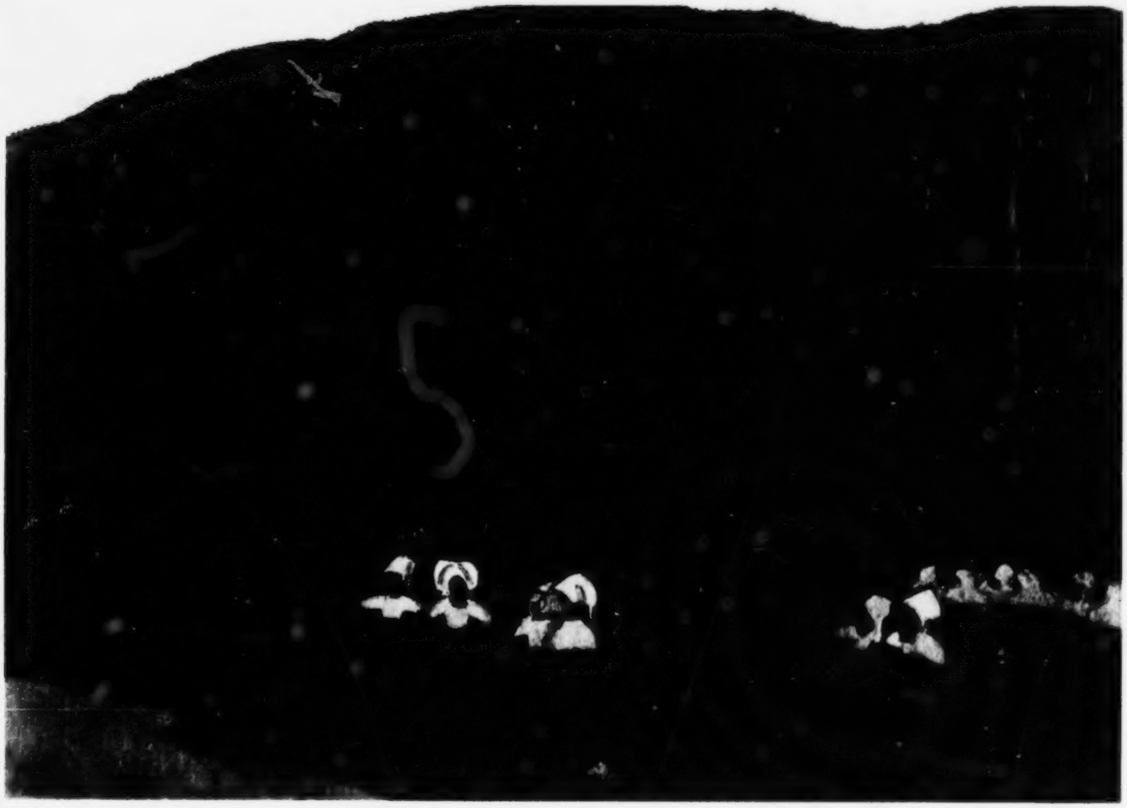
- experimenting freely with tempera paints, using paper 18" x 24" or larger and flat brushes ½" to 1" wide with long handles
- applying paint in individual ways to express ideas and feelings
- expressing ideas of selected subjects through direct drawing with large crayons and water-base markers on 12" x 18" or larger paper
- painting more than one work of the same subject such as a smiling face, frowning face, scary face, thin face
- tearing, cutting, bending, and folding construction paper to express an idea
- choosing and combining materials of different textures, patterns, and colors for a collage

Louis Morris
***Water-Shot*, 1961**
Acrylic on unsized canvas
82½" x 53¼"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Lent by Mari and James Michener

- making individual objects with paints, crayons, colored paper, and various scrap materials and using these for a group mural
- using large paper, beads, stones, or found objects to form a mosaic on heavy cardboard

printmaking

- printing with cardboard, found objects, and plants
- making rubbings from rough surfaces



Emile Bernard
Breton Women at Prayer, 1892
Oil on cardboard
32³/₈" x 45¾"
Dallas Museum of Art, The Art Museum League Fund

constructing

- expressing ideas through building forms with a few scraps of wood, cardboard boxes, or rigid plastic
- creating a puppet by attaching a drawing or painting to a stick
- making simple hand puppets from paper sacks
- making simple masks from paper sacks or construction paper

modeling

- exploring the particular character of synthetic clay by pounding, squeezing, and rolling it into shapes
- shaping clay into simple forms such as animals, people, and objects

working with fibers

- using various types of cotton cloth or thick yarns to weave on wooden or cardboard looms with warp threads spaced 1" to ½" apart
- expressing ideas through crayons on stretched fabric

Art Appreciation

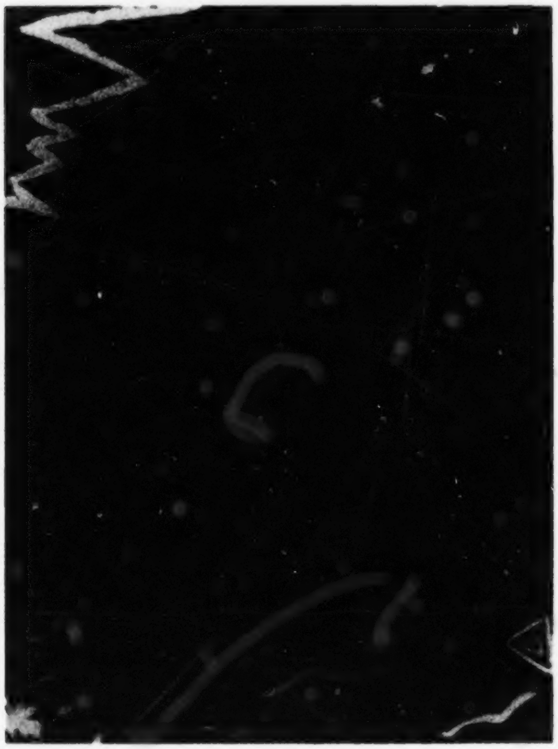
Students should be given opportunities to:

- see primary examples and reproductions of great art, past and present
- identify and talk briefly about images and ideas used and about artists and artworks that relate to individual experiences or nature
- visit nearby art museums and exhibits and recognize some similarities in artworks
- identify primary artforms and reproductions of works

Art Judgment

In kindergarten, students should be given opportunities to:

- engage in brief conversations about art at their level of understanding
- relate art to their own personal experiences
- elaborate on individual preferences in artworks



Primary Art, Grades 1-3

Art in the primary grades requires individualized instruction that begins where students are and builds on their past experiences, whether these be abundant or limited. The teacher then provides a variety of rich art experiences to extend and refine each student's understanding, skills, and attitudes. Students work at their own levels of ability as they progress to higher levels of standards prescribed by the essential elements. However, teachers should select appropriate learning experiences for the younger elementary school student based upon the understanding, interest, and physical maturity of the individual.

Experiences that help the student to become aware of and sensitive to lines, colors, design, shapes, and textures in the environment are an inherent part of the art program. In the first three years of school, the student should be involved with art that is both two- and three-dimensional, although picturemaking and two-dimensional experiences will be of more interest at this age. In a quality program, each of the first three years includes various art experiences in the major areas of painting, drawing, printmaking, clay modeling, constructing sculpture, working with fibers, puppetry, and maskmaking.

Beginning their first year of school, students develop a fuller appreciation of art. Teachers provide opportunities that help students become familiar with great art of the present as well as of the past. They see and discuss a variety of examples, realism to nonobjective. Teachers relate art appreciation to student art experiences and do not teach it in isolation. Experiences that help the student become increasingly aware of and sensitive to basic art elements and structure in the environment are an inherent part of the art program.

All effective art experiences for students allow and encourage individual personal expression and involve creative problem-solving activities. The growth and development of the student as a result of art experiences are always more important than the quality of the finished work.

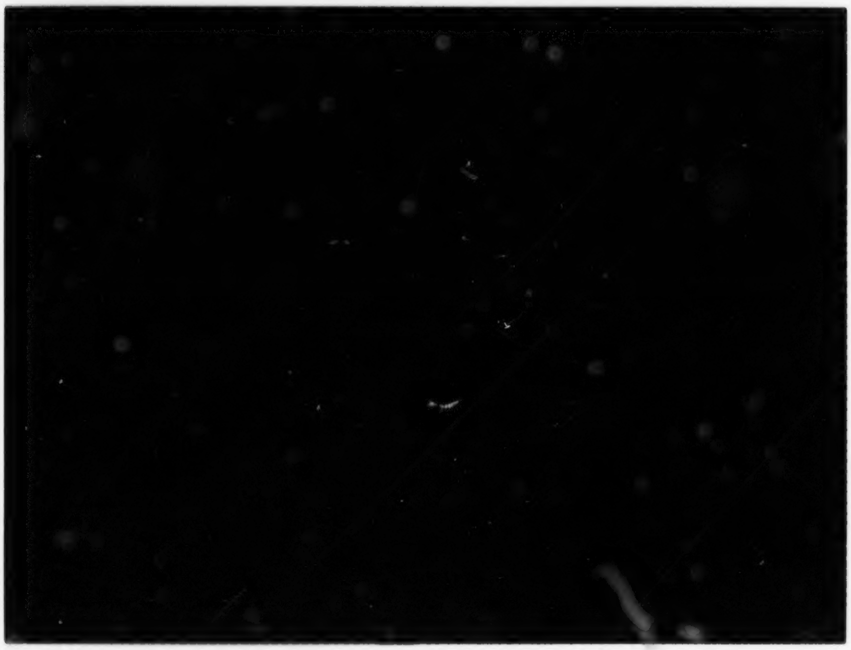
Tracie Jensen, student
***Mondays*, Art IV**
Tempera painting
Sidney Lanier High School, Rene Heiner, teacher
Dallas Independent School District

Art experience in Grades 1-3 include the following:

Visual Perception

The students should be given opportunities to:

- become more aware of the visual environment through planned experiences in observing, feeling, comparing, and contrasting objects and subjects
- develop a greater sensitivity to lines, colors, textures, values, forms, space, and design in the visual world
- relate art experiences in the classroom to the visual environment through exploration and examination of unity, emphasis, balance, and variety
- use all senses to become more aware of the environment



Melanesia
New Ireland
(Northwestern), Nusa
Mask
Late 19th Century
Wood, paint, obsidian, fiber, bark
Dallas Museum of Art
The Roberta Coke Camp Fund

Art Expression

The students should participate in:

drawing and painting

- expressing ideas and thoughts toward a variety of objects and subjects with tempera paints or liquid school acrylics, using a variety of papers (18″ x 24″ or larger) and a variety of brushes (¼″ to 1″ wide) with long handles
- painting or drawing to emphasize the use of imagination
- painting or drawing to interpret feelings
- painting to expand the awareness of color and color relationships
- inventing colors through mixing liquid paint
- drawing expressively with large, soft pencils
- using crayons, chalk, or waterbase markers on paper (12″ x 18″ or larger) to express personal ideas through drawing
- making murals with liquid paints, colored paper, crayons, chalk, or scrap materials
- using various materials for collages to increase knowledge of texture, color, and design
- experimenting with colored construction paper by tearing, cutting, and folding to form two- and three-dimensional pictures
- experimenting by combining different media such as crayons and paints or colored tissue paper or combinations of other media and paints
- using large paper, stones, and found objects to form mosaics

Lisa Gonzales, student, Grade 2
Mask, mixed media
Ortega Elementary School, Debra Watson, teacher
Austin Independent School District

printmaking

- expressing feelings, thoughts, and ideas through printmaking
- stamp printing with scraps of wood or sponges
- using found objects, cardboard, leaves, and flowers in printing
- making rubbings from rough surfaces or shapes cut from paper
- using oil base clay for printing
- making monoprints using thick tempera paint, waterbase ink, or liquid school acrylics

constructing

- experimenting with construction paper to create three-dimensional forms
- modeling with ceramic clay to form sculptures showing movement
- emphasizing imagination by forming simple moveable three-dimensional sculpture or mobiles from soft, pliable aluminum wire
- expressing ideas through sculpture by using cardboard boxes, paper tubes, scraps of wood, and other materials
- forming simple masks from construction paper, paper sacks, cardboard, paper-mache, and other materials
- using imagination to create more complex puppet characters such as handpuppets from paper sacks or making stick puppets using paint, tag board, construction paper, and various scrap materials
- expressing feelings and moods in simple construction tasks, using paper sacks, construction paper, or cardboard and adding colored papers, crayons, paints, or a variety of other materials

modeling

- learning to manipulate clay by pulling, pinching, and joining
- creating a variety of textures in clay by stamping, scraping, pressing, and adding shapes
- modeling a variety of objects and subjects with clay
- using clay to form textured slabs or simple pinch pots

working with fibers

- becoming more aware of color, design, and texture through manipulating natural and synthetic fibers in collages
- using a variety of colored and textured papers for weaving
- weaving on simple looms made from plastic straws or a box
- using native materials such as grass, sticks, and feathers for constructing and weaving
- creating simple stitcheries and macrame

Art Appreciation

Students should be given opportunities to:

- learn that each artist expresses ideas differently
- see primary examples and reproductions of great art of the past as well as the present, recognizing simple themes
- visit art museums, when possible, to see original works of art
- respond to the overall use of design, media, and other general characteristics in the artworks of self and others
- identify a variety of artforms such as painting, jewelry, and ceramics

Kay Thomas
Arizona Teapot
Clay, glaze, straight pins
12" x 10 " x 8"
Collection of the artist
Texarkana, Texas

Art Judgment

Students should be given opportunities to:

- engage in class conversations about images and ideas of art using basic art vocabulary
- relate art meanings to personal experiences and other cultures
- see and talk about a variety of artworks, originals and reproductions (films, prints, and discs)
- relate art evaluation activities to their experiences with art media

Intermediate Art, Grades 4-6

In Grades 4-6, teachers may need to begin with experiences similar to those recommended for Grades 1-3 if the students have had little previous art experience. Teachers continue to individualize art instruction as they build on student's knowledge and experiences. For each student, the sequence in art is from the simple to the complex. The student who has had limited involvement with art begins with the basic processes no matter what the level in school. As understanding grows, so do student capabilities in expressing ideas about and responding to visual forms in the environment.

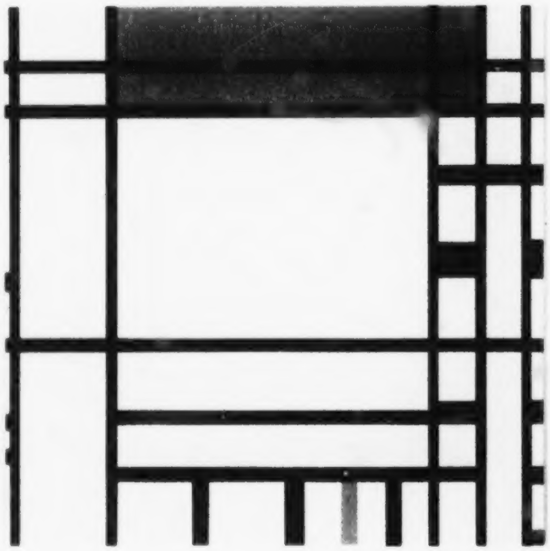
In schools with well-planned art programs, instructors present a greater variety of media in Grades 4-6 than in the previous three grades. In addition to introducing new media, they provide more sophisticated experiences for students to use familiar media. When teachers plan repeated use of media and tools, students gain concepts and skills necessary for carrying out their ideas without always having to learn the use of new media and tools.

Students' development of perception and sensitivity to the visual environment continues to be an integral part of the total art program. Experiences that help students to become more aware of color, line, texture, shape, form, and value are an inherent part of the program. Brief experiences in examining the structure and function of natural and constructed art works help students make informed choices and appreciate art in everyday life.

The intermediate program of art experiences should include a variety of activities more complicated and involved than activities of Grades 1-3. Experiences with both two- and three-dimensional art forms include drawing, painting, printmaking, constructing, clay modeling, manipulating fibers, and exploring photographic imagery. As students approach adolescence, they have an increasing desire to understand and use the formal structures of art and to apply heightened awareness through more complex, multimedia processes.

An important part of the art program is the development of art appreciation. Educators should provide many opportunities to help students know present day art as well works from the past. They should understand that art is a part of all cultures. Appreciation develops as a result of continuing and varied experience.

All art experiences should encourage students to use their own ideas and feelings in personal ways as they engage in creative problem solving. The student's growth through art experiences is more important than the finished work.



Piet Mondrian
***Place de la Concorde*, 1938-1943**
Oil on canvas
37″ x 37$^{3}/_{16}$″
Dallas Museum of Art, Foundation for the Arts Collection
Gift of the James H. and Lillian Clark Foundation

Art experiences in Grades 4-6 include the following:

Visual Perception

The students should be given opportunities to:

- become more aware of the visual environment through planned experiences in observing, comparing, and analyzing
- develop greater awareness of lines, colors, textures, values, forms, and design structures in the visual world
- relate art experiences in the classroom to the visual environment through exploration, examination, and application of unity, emphasis, balance, variety, pattern, and proportion
- use all senses to become more aware of the environment and its relationships
- identify environmental design problems and develop creative alternatives, using such elements as the school yard entrance or activity area

Process State I Suite

Process State II Suite

Process State IV Suite

Process State VII Suite

Peter Nickel
***Two Women in a Struggle with Progress/ Process State I-XII Suite*, 1979**
Lithographs
Collection of the Art Museum of South Texas
Corpus Christi

Art Expression

The student should participate in:

drawing and painting

- expressing ideas, thoughts, and feelings using tempera or liquid acrylic paints; a variety of colors, sizes, shapes, and textures of paper; and various brush sizes
- emphasizing imagination
- increasing knowledge of color and color relationships, including tints, tones, and simple color schemes such as monochromatic and analogous
- inventing new colors by mixing paints
- experimenting with tempera or liquid school acrylic paint using various techniques, including dry brush, tools other than brushes, and painting on wet or unusual surfaces
- experimenting with the many possible ways of using crayons such as crayon resist, melted crayons, crayon etching, and crayon rubbings
- examining art elements and principles of design
- expressing ideas with pastels on wet and dry paper
- planning and executing murals in colored paper, pastels, and tempera paints
- expressing ideas using soft pencil, vine and compressed charcoal, and pen and ink
- experimenting with pressure, speed, and direction to influence visual qualities
- folding, bending, tearing, scoring, curling, and cutting paper free-handed to express ideas in two- and three-dimensional forms
- acquiring increased knowledge of design, color, and texture by using a variety of materials in making collages
- combining various media such as resists, collages, and constructions

printmaking

- continuing further exploration in previously used media and processes
- experimenting with a variety of printmaking processes such as brayer, heavy string or fabrics glued to a base, linoleum blocks, woodcuts, and simple silkscreens
- making simple dry-point engravings and etchings using a printing press and plates
- using more sophisticated inks and printing papers such as heavy white bond and rice or mulberry papers for final prints
- signing and numbering prints and planning editions

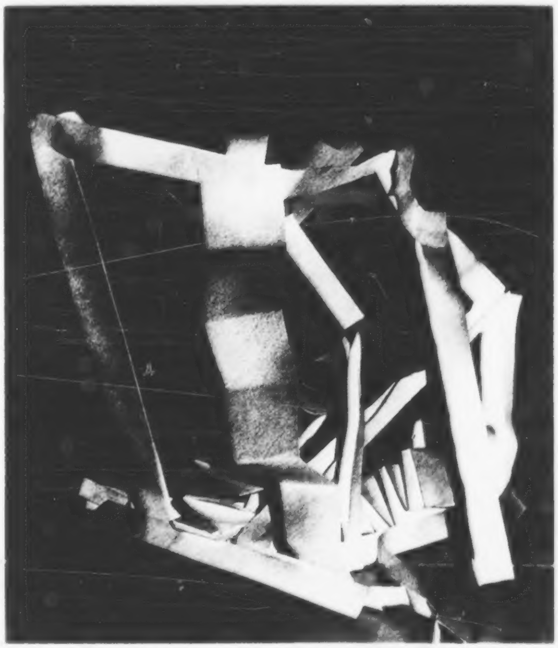
Students working in fibers (soft sculpture)
(left to right)
Harpreet Ubhi, Kelley Marie Harper, and Doug Harris, Grade 8
Kleb Middle School, Phyllis Binkley, teacher
Klein Independent School District

constructing

- experimenting and expressing ideas with colored construction paper by folding, tearing, scoring, and bending
- attaching, curling, and manipulating parts to express ideas in three-dimensional form
- emphasizing imagination by constructing frameworks of cardboard strips ½" x 1" wide and adding paper and other materials
- becoming more aware of three-dimensional design by making sculpture from wire, clay, scrap wood, cardboard, and cardboard boxes
- examining additive and subtractive methods
- using imagination to create a puppet character and simple marionettes
- creating hand puppets, string puppets, shadow puppets, and puppet heads
- constructing a puppet stage and designing the scenery
- stimulating imagination and inventiveness through the use of paper-mache to construct animals, people, and objects
- developing awareness of design through mask-making with materials such as cardboard, construction paper, crayons, paint, and colored papers
- creating simple mobiles and stabiles
- making paper-mache masks over foundations of clay, inflated balloons, or crumpled newspapers or wire
- making mosaics using paper, wood, stones, tile, and glass
- carving sculptural forms from a mixture of plaster and sand vermiculite or other porous material
- creating mobiles by attaching forms constructed of paper-mache, paper, cloth, and wire
- sand casting to create relief sculpture

modeling

- becoming more aware of the possibilities and limitations of clay as an art medium
- understanding characteristics of clay, including wet, plastic, slip, leather hard, bone dry
- constructing pottery by a variety of methods such as slab, coil, and pinch
- constructing clay forms by coiling, rolling slabs, hand modeling, and combining one or more of these methods
- learning different ways of decorating clay such as raising, incising, and underglazing
- creating textures in clay using a variety of found objects
- modeling human figures in clay
- glazing clay works for firing by the teacher
- forming clay into simple, expressive shapes such as jewelry



Mary Jobe, student
Grade 5
Paper sculpture
Bell Manor Elementary School, Camille Kerr, teacher
Hurst-Euless-Bedford Independent School District

working with fibers

- becoming more aware of color, texture, and design through experience in stitchery
- becoming more aware of color, design, and texture through weaving on cardboard and wooden boxes
- weaving on two- and four-harness looms
- creating textile designs using basic tie-dye and batik methods
- constructing simple soft sculptures from a variety of fabrics

working with photographic imagery

- becoming aware of light as media
- becoming aware of art elements and principles through electronic media
- learning basic control of range finders, framing, and focusing
- exploring images using a variety of methods such as sun prints, filmstrips, photograms, transparencies, photographs, slides, animated movies, and televised and computer prints
- using light to create art forms with simple still, movie, and video cameras

Art Appreciation

Students should be given opportunities to:

- learn that each artist expresses ideas differently
- see a variety of primary examples and visuals of great art of the past as well as the present and examples of realistic, abstract, and nonobjective art
- identify cultural similarities in symbols and themes
- relate art appreciation activities to experiences with art media
- visit art museums and galleries to see original works of art, responding to use of design, media, and increasingly more specific visual characteristics
- invite resource persons to the classroom for demonstrations and discussions about art

Art Judgment

Students should be given opportunities to:

- engage in class conversations about examples of art using art vocabulary
- evaluate artwork of students and major artists using originals and slides, prints, and discs
- discuss different criteria for evaluating artworks
- evaluate home and community design

James Surls
Dragon Lady
Sculpture, wood
49″ x 49″ x 108″
San Antonio Museum Association

Providing for Learning in the Secondary Art Program Grades 7-12

Art education in the secondary school program uses a body of content that is both intellectually and affectively oriented. It provides unique learnings through which student experiences and knowledge continue to broaden in four major areas:

- visual perception
- creative expression
- cultural heritage
- discriminating judgment

Experiences provide students opportunities to explore, organize, understand, and evaluate their own abilities both objectively and subjectively. Through visual expression, students develop and refine awareness and sensitivity. As they observe and discuss the visual environment, they also learn to reflect upon previous learnings and develop their linguistic skills.

Involvement in art cultivates students' development of manipulative skills and techniques necessary to produce meaningful and expressive artwork. Allowing students to copy and trace and to use photographs and artwork of others, trite formulas, and step-by-step instructions for more "professional" products is not permissable. These practices do not promote independent or imaginative thinking nor do they support art concepts and skills identified in the art essential elements. Rather, the teacher carefully plans and delivers sequential instruction that enables each student to develop self-confidence and grow in abilities to observe, experience, and express individual ideas, images, and feelings in highly innovative and effective ways.

Valid art experiences add dignity and deep satisfaction to day-to-day existence. An understanding of art, past and present, is essential in helping each adolescent relate to a future inevitably characterized by change. The development of students' higher order thinking processes, including critical and creative judgment, for use throughout life becomes an ultimate goal of the high school art program.

Bryant Beadle, student
Art I
Ceramic sculpture
Klein Forest High School, Roberta Sajda, teacher
Klein Independent School District

A Word About Scheduling

Class Size

To allow for effective student instruction in the essential elements, class size in secondary schools must be manageable (recommended not to exceed 25). Upper level courses requiring individual laboratory experiences and specialized equipment should be proportionally smaller for safety reasons.

Time Requirements

At the secondary level, one unit of credit requires a minimum of 160 hours of instruction. Scheduling may range from daily class periods for one semester or one year to open lab privileges for students with special interests. Scheduling should also recognize the needs of exceptional learners such as gifted/talented, special education, and bilingual students.

General Sequencing

School districts are responsible for enabling all students to participate actively in the well-balanced curriculum, according to State Board of Education rules. Designed to meet individual needs, an effective art program makes significant contributions to the development of well-rounded, intelligent, sensitive, self-confident, and contributing members of society.

Art can, however, make this contribution only when instruction in the essential elements is presented regularly, consistently, and throughout the entire period of each student's formal education. For this reason, educators should give careful attention to class scheduling and sequencing of art courses at all levels of the secondary school.

In the middle school, planners should emphasize a balance of educational experiences in which students can explore their individual interests. When Grade 6 is part of the middle school, offerings must include art. Students may take one-half to one unit of art.

Art in Grades 7 and 8 may be taken for one-half to one unit of credit each year. Students are encouraged to take full-year art courses in both grades to ensure continuity and the sequential development of visual concepts and skills.

Art courses in Grades 9-12 are designed for all students. For some, high school terminates their formal education. For others, it is preparatory for additional studies in art. Small schools may have limited numbers of students and only one art teacher; others have large student populations and several art teachers for the same grade.

To meet the varying needs of high schools and, most importantly, the students they serve, the chart on page 57 shows possible sequencing of art courses approved for state credit.

What Is Appropriate Content?

Art in the Middle School
Grade 6

Sequential art programming for all Grade 6 students provides for comprehensive learning in visual knowledge and skills laying the foundation for more advanced work in junior and senior high school.

Teachers use strategies and approaches that include greater emphasis upon individualizing instruction to meet the growing needs of each student. They implement techniques to engage students in problem solving and creative thinking, devise means of helping each student develop a positive self-concept, and provide continuity in educational growth. These focal points of a middle school program are basic to the art curriculum.

For information on the content of the Intermediate Art program for Grade 6, see pages 32-36.

Pam Price
Static Electricity
Mixed media on paper
41" x 29"
Private collection

Art in the Junior High School
Grades 7-8

Content

Art as a means of self-expression is of primary importance in the junior high school program. All art experiences stress an exploratory and experimental approach emphasizing individual growth and freedom of expression and response. Content and processes become increasingly complex and include opportunities for comparing and contrasting individual ideas.

Four major aspects of the art curriculum continue to be outlined in the essential elements. They call for students to:

- perceive the world about them
- interpret their emotions, feelings, and insights through a variety of media
- study works of art and learn to appreciate a variety of art forms
- evaluate their own art and the works of artists

Courses

An overview of key features of each junior high school course follows:

ART 7

Grade: 7
Prerequisites: None
Credit: One-half to one unit

The following course outline lists the major areas teachers should include in the art program for Grade 7. For each area, the teacher chooses experiences and activities that support the essential elements and are most beneficial to the students.

Visual Perception

Students should be given opportunities to study design and to:

- develop awareness of the elements and principles of design as related to each art experience
- understand that structure and design are found in natural and human-made objects
- understand good design and composition
- integrate design into all art experiences throughout the year

Art Expression

Students should be given opportunities to participate in:

drawing

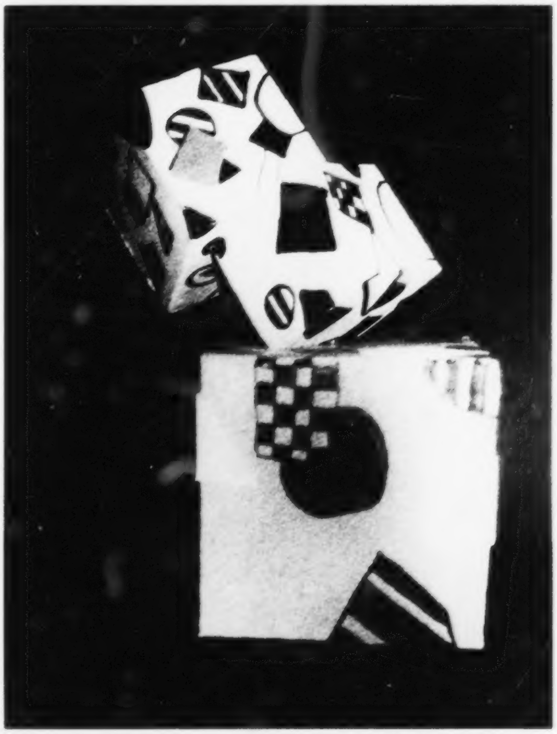
- improving observation of line, value, texture, color, form, and space
- developing ability to feel and express moods
- exploring contour, gesture, natural and human-made forms, figure, landscape, simple perspective, and lettering
- discovering ways of expressing own ideas through pencil, pastels, crayon, charcoal, ink, and felt tips

painting

- applying the art elements and principles in expressing ideas and moods
- working with paint as a means of personal expression and communication
- exploring tempera, liquid acrylic, and other waterbase media

printmaking

- emphasizing creative aspects of printmaking
- understanding the processes and materials used for printmaking
- using frottage, monoprints, stencil, vegetables, and found objects
- exploring as wide a range of materials as possible for techniques selected



Kenneth Pfanstiel, student
Art 7
Modular design
Paper boxes and paint
Central Junior High School, Marie A. Peel, teacher
Hurst-Euless-Bedford Independent School District

James Harvard
12,000 Acres for the J-2 Half Circle
Acrylic on canvas
72″ x 96″
San Antonio Museum Association

sculpting

- understanding good design and developing good craftsmanship
- exploring additive processes
- investigating a variety of materials and techniques
- using wire, clay, plaster, wood, paper, paper-mache, found objects

working with fibers, ceramics, and jewelry

- becoming familiar with a variety of new processes and media in fibers, ceramics, and jewelry
- developing skills in the use of several media
- understanding and developing good craftsmanship
- using techniques determined by choice of materials such as fibers (weaving, stitching, dyeing, making soft sculpture, applique, macrame, batik), ceramics (texturing, joining, handbuilding, wheel throwing), and jewelry (forming, constructing, finishing)
- exploring materials necessary for work in fibers (natural and synthetic yarns, plastics, found objects, paints, dyes), ceramics (natural clay and glazes), and jewelry (found objects, metal wire, sheet metal, stones)

photography/filmmaking (electronic media)

- understanding light and design in compositions
- understanding photography and filmmaking as art forms
- selecting media such as sun prints, slides, overhead transparencies, filmstrips, photographs, and computer imagery
- creating good design through cropping and/or isolating
- exploring a variety of materials based upon the extent of student involvement

Art Appreciation

Students should be given opportunities to:

- study contemporary and past art as an integral part of all art experiences throughout the year
- examine visual materials, visit museums and artists' studios, and use resource persons to help gain knowledge and appreciation of art
- develop awareness of the nature and usefulness of art careers in society

Art Judgment

Students should be given opportunities to:

- explore artwork of artists and other students
- examine artwork of major artists and other students
- evaluate artwork of both major artists and students
- apply art knowledge and judgment

ART 8

Grade: 8
Prerequisites: None
Credit: One-half to one unit

The following course outline lists the major areas teachers should include in the art program for Grade 8. For each area, the teacher chooses specific experiences most beneficial to the students. The course is an expansion of Grade 7 art and continues to follow the four major strands identified in the essential elements, while specific course content is different for each grade.

Visual Perception

Students should be given opportunities to study design and to:

- develop awareness of the art elements and principles as related to each art activity
- discern design in natural and human-made objects
- perceive and use design as an integral part of all art experiences, not as a separate study
- apply the art elements and principles in artwork

Art Expression

Students should be given opportunities to participate in:

drawing

- continuing emphasis on line, value, texture, form, and color as they develop abilities to express moods and feelings
- growing in ability to evaluate own drawings
- exploring contour, gesture, landscape, figure, portraiture, illustration, creative lettering, poster making, perspective, natural and human-made forms
- using charcoal, pencil, ink, crayon, oil, pastel, felt tip, paint and brush, and mixed media

painting

- working with paint as a means of personal expression and communication
- exploring tempera, ink washes, acrylics, and mixed media
- experimenting with the use of lines, colors, and shapes to express ideas and feelings
- using experimental approaches with medium used

printmaking

- experimenting with an increasing range of materials and processes
- developing a concern for line, texture, shape, color, and design in printing
- determining techniques by choice of materials and process
- using as wide a range of materials such as linoleum block, wood-cut, plaster, styrofoam, collagraph, and simple silk screen as possible

sculpting

- developing good design and craftsmanship with special emphasis on form
- comparing additive and subtractive processes in a choice of materials
- exploring wire, wood, clay, paper, cardboard, plaster, plastic, and found objects

working with fibers, ceramics, and jewelry

- using a more conscious approach to the use of art elements and principles of design
- continuing development of good craftsmanship
- exploring techniques determined by choice of materials used
- using experimental approaches to become aware of the limitations as well as possibilities of each material and process
- using those materials necessary for fibers, ceramics, and jewelry
- photography/filmmaking (electronic media)
- understanding photography and/or filmmaking as art forms
- developing good design in compositions
- using film and electronic media such as photographs, transparencies, slides, video, and computer imagery
- using a variety of materials based upon the extent of student involvement

Art Appreciation

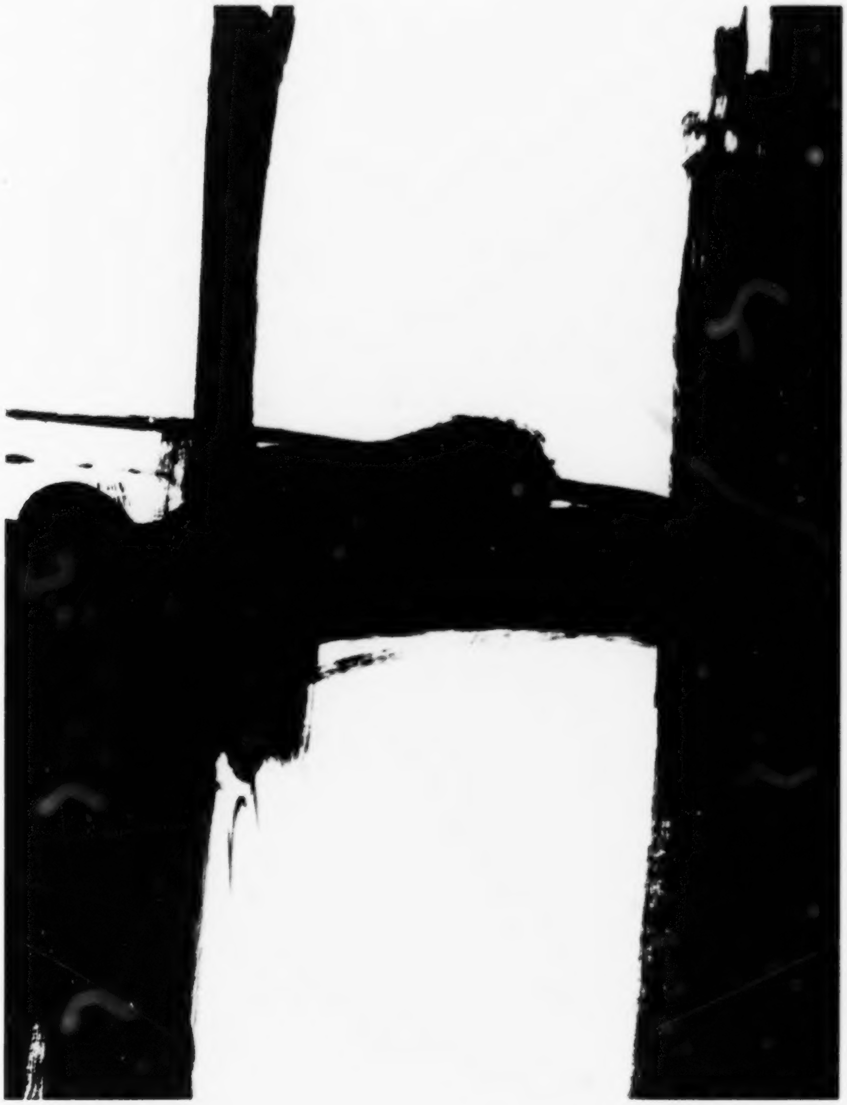
Students should be given opportunities to:

- study contemporary and past art as an integral part of art experiences throughout the year
- examine visual materials, visit museums and artists' studios, and use resource persons to help gain knowledge and appreciation of art
- develop awareness of the nature and usefulness of art careers in society

Art Judgment

Students should be given opportunities to:

- study contemporary and past art as an integral part of art experiences throughout the year
- explore and examine work of major artists and students
- evaluate work of major artists and students
- develop some evaluative criteria and begin the process of making informed critical choices
- apply art knowledge and judgment
- develop a concern for the visual appearance of the environment and a desire to make improvements in it
- explore activities related to space planning and city, school, and home landscaping



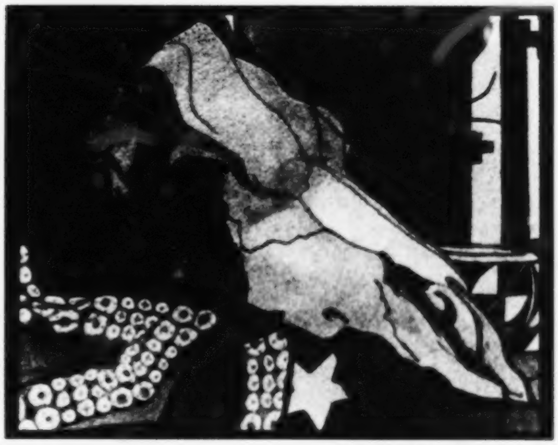
Franz Kline
Black and White No. 2
Oil on canvas
89½" x 60¾"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Lent by Mari and James Michener

Art in the High School
Grades 9-12

The objective of the secondary school art program is to develop students' intellectual and emotional understanding of art. The program provides:

- art subject matter that involves a variety of academic procedures, skills, processes, and trends students analyze, demonstrate, and learn
- ways for the student to become personally involved in creative processes of observing, feeling, and doing

The program presents learning experiences in which teachers give special emphasis to each individual's ideas, inspirations, and imagination. The program is also a way for students to search for and define truths of self and environment. These two basic approaches are actually inseparable, because experiences in learning art are characterized by an interaction of reason and emotion, of logic and inventiveness, of fact and feeling, and of critical and creative thinking. The unique learning experience in art is totally consistent with the adolescent who is alert, critical, introspective, and highly receptive to challenging possibilities and direction.



Wen-Lee Liang, student
Southwestern Still Life
Grade 8 (Advanced)
Ink wash
Hoffman Middle School, Camille Jesse, teacher
Aldine Independent School District

For the objectives of the art program to be realized, each course must be structured relative to content outlined in the four essential elements of Art I-IV. Teachers use the elements as guideposts to improve and maintain quality art programs for high school. The degree to which each essential element and subelement is represented within the curriculum is determined by the nature of the school district and the individual school, the capabilities of the art teacher, and most importantly, the student.

Mexican
Mask, bearded figure
Painted wood
San Antonio Museum Association

The art program provides experiences that enable students:

- to develop creative abilities, to think critically, and to evaluate various art forms including the development and acquisition of linguistic skills pertaining to the visual arts
- to develop knowledge and productive abilities in the following areas:

  design
  ceramics
  sculpture
  painting
  fibers
  drawing
  jewelry
  printmaking
  art appreciation/history
  commercial art (graphics)
  photography/filmmaking (electronic media)

- to develop an understanding of their cultural heritage, including an awareness of contemporary as well as historical aspects of art and the evaluation of art forms

Every art course includes instruction in the four integrated essential elements and relates those elements to specific subject areas and course levels. For example, Art III Drawing will provide an advanced level of interrelated experiences in perceiving, producing, knowing, and evaluating drawings. Each art course also provides significant student learning experiences in both two- and three-dimensional forms and in representational, abstract, and nonobjective art works.

Courses

Jason Whitis, student
Dusty
Art II
Klein Oak High School
Ruth Graff, teacher
Klein Independent
School District

ART I

Grade: 9-12
Prerequisites: None
Credit: One-half to one unit

The first year of high school art is a basic course that provides a foundation for those that follow. The course is primarily devoted to deliberate and systematic presentations of various art processes, procedures, theories, and historical developments. The approach to art experiences during this time is experimental in terms of materials but structured in terms of providing students a strong foundation in design, drawing, and vocabulary. The student electing art from Grade 9 and above must begin with Art I.

Educators may organize content for Art I as independent semester courses. For example, the first semester could focus on two-dimensional forms and the second semester on three-dimensional forms. To support the sequential development of art concepts and skills and to eliminate time spent on content review, however, districts should require students to take semester courses in order.

Any plan of organization or course content based on the following Art I essential elements is acceptable:

Visual Perception

Students should be given opportunities to study design and to:

- develop awareness and sensitivity to visual qualities in the environment
- understand terminology and apply elements and principles of design to art experiences
- explore two- and three-dimensional design through collage, montage, cut paper, torn paper, cardboard, and fabric
- observe applicable uses of design in the environment and society as a whole

Art Expression

Students should be given opportunities to participate in:

drawing

- exploring types of lines, line quality, value, texture, form, and space
- exploring contour, gesture, mass, cross hatching, stipple, and directional line
- using frequent changes in technique, media, and subject matter to maintain interest
- exploring a variety of media, including charcoal, inks, pastels, felt tips, pens, pencils, and mixed media
- exploring a variety of subjects, including landscape, figure, still life, experimental, and nature

painting

- developing further concepts of design elements and principles
- experimenting with color mixing, application, dry brush, and wet-on-wet
- exploring use of tempera and acrylic paints on a variety of papers, tagboard, cardboards, and other surfaces

printmaking

- using basic elements and principles of design and working for understanding of multiplicity and positive-negative space
- understanding basic printing processes such as relief, intaglio, stencil, and planographic
- experimenting with monoprints, multiple prints, and reduction prints
- exploring use of materials in as wide a range as possible, including cardboard, collagraph, linoleum, wood block, and simple silkscreen

working with fibers

- expanding awareness of design elements and principles
- developing self-discipline involved in working with fibers
- exploring use of necessary techniques such as collage, batik, weaving, dyeing, knotting, stitchery, and soft sculpture
- exploring a variety of natural and synthetic materials

working with ceramics

- expanding awareness of design elements and principles
- developing self-discipline involved in working with clay
- exploring a variety of methods that are necessary for handbuilding such as slab, coil, and combination
- exploring a variety of tools

sculpture

- developing an understanding of design elements and principles with particular emphasis on form, encouraging understanding of positive-negative space
- working in additive and subtractive processes
- exploring a variety of techniques determined by choice of materials
- exploring use of wire, clay, wood, cardboard, found objects, plaster, plastic, and other materials

making jewelry

- expanding awareness of design elements and principles, with emphasis upon form and space
- developing self-discipline in working with jewelry
- exploring use of techniques necessary for simple jewelry design
- exploring a variety of materials

photography/filmmaking (electronic media)

- expanding awareness of design elements and principles through electronic media
- exploring media such as prints, transparencies, simple filmmaking, photography, video, and computer imagery
- using a variety of techniques such as framing, cropping, isolating, animation, and displaying

Art Appreciation/History

Students should be given opportunities to:

- study historical aspects of major artworks and artists in conjunction with the concepts, materials, and techniques listed above
- explore works from applicable periods and artists as major sources of motivation and enrichment
- see visual materials, visit museums and studios, and use artists as resource people to help gain knowledge and appreciation of art
- continue to develop awareness of the importance of art careers in society

Eskimo, Alaska
Shaman's Staff, c. 1875
Caribou antler, baleen, fiber
Dallas Museum of Art, Foundation for the Arts Collection
Gift of the Wendover Fund and an anonymous donor

Art Judgment

Students should be given opportunities to:

- continue to develop evaluation skills introduced at junior high school by exploring, examining, and evaluating artwork of major artists as well as the work of other students
- apply art knowledge and judgment
- continue to develop greater interests in the visual appearance of the environment
- continue to explore relationships of meaning and materials, dependent upon the student
- continue to make informed critical choices

ART II

Grade: 10-12
Recommended Prerequisites: Art I
Credit: One-half to two units

The second year of art continues as a basic course, providing a foundation for others that follow. The course is devoted primarily to the conscious and systematic presentation of various art processes, procedures, theories, and historical developments. While the approach to art experiences during this time is experimental in terms of materials, it is still structured in terms of providing a strong foundation in design, drawing, painting, and vocabulary.

Educators may organize course content based on the following essential elements for Art II in a general way such as Art II or specifically such as Drawing II, Painting II, and Ceramics II:

Visual Perception

Students should be provided the opportunity to study design and to:

- observe applicable uses of design in the environment, commercial art, and daily living
- review and strengthen their understanding of art elements and principles of design
- develop collage, montage, and lettering, exploring techniques of using the shapes of letters as abstract shapes, combining lettering with collage or montage, and using the combination in both two- and three-dimensional posters
- understand good design in the environment

Mark Lyons, student
Drawing
Alvin High School, S. Peterson, teacher
Alvin Independent School District

Art Expression

Students should be provided the opportunity to participate in:

drawing

- exploring design elements and principles through composition, abstraction, and expression
- exploring further contour, gesture, and other techniques with emphasis on representation of volume
- exploring use of papers, cardboards, and fabric in combination with charcoal, pastels, pen and ink, brushes, felt tips, and mixed media

painting

- analyzing various style of paintings, including contemporary painting
- strengthening concepts of design through use of art elements and principles
- experimenting with a variety of techniques determined by choice of materials
- exploring further with tempera, synthetic media, watercolor, latex, and enamels on various surfaces such as cardboard, posterboard, masonite, canvas, and cloth

printmaking

- using principles and elements of design with emphasis on the understanding of positive-negative space
- experimenting with monoprints, multiple prints, reduction prints, and other processes dependent upon student/teacher choice of materials
- expanding further use of linoleum, cardboard, found objects, wood, electronic, and other media through various processes such as relief, planographic, intaglio, stencil, and photographic
- exploring papermaking processes and materials

working with fibers

- expanding application of elements and principles through fiber techniques
- exploring techniques such as weaving, knotting, stitchery, and dyeing, separately and in combination with other media
- exploring the use of a variety of natural and synthetic materials necessary for work with fabric design
- using techniques determined by choice of methods and material
- exploring fibers such as soft sculptures, airborne sculptures (kites, windsocks, inflatables), and conceptual works

working with ceramics

- expanding application of art elements and principles through ceramic techniques
- exploring methods such as wheel throwing, slab, coil, and pinch, separately and in combination with each other
- exploring clay in two and three dimensions to produce both functional and experimental forms
- giving consideration to a wide range of surface treatments such as stamping, scraping, glazing, underglazing, staining, painting, and firing
- using techniques determined by choice of methods and materials

sculpting

- continuing exploration of design elements and principles with particular emphasis on form
- understanding positive-negative space, emphasizing additive and subtractive processes
- exploring further techniques determined by choice of materials
- experimenting with use of firebrick, wood, foam glass, clay, and plaster

making jewelry

- expanding application of elements and principles through jewelry techniques
- understanding positive-negative space as related to jewelry forms
- exploring a variety of natural and human-made materials such as metals, wood, clay, papermache, Plexiglas, and others necessary for work with jewelry design
- exploring jewelry methods such as forming, casting, and carving, separately and in combination
- creating jewelry for personal adornment and functional uses as well as experimental shapes and forms
- using techniques determined by choice of methods and materials

photography/filmmaking (electronic media)

- learning about the camera and developing compositional skills as related to the elements of design
- taking and developing photographs, making short movies, and producing multimedia presentations
- exploring photography in relationship with silkscreen and with electronic media such as computergraphics and television

Art Appreciation/History

Students should be provided opportunities to:

- study historical and cultural aspects of past and contemporary societies in conjunction with the concepts, materials, techniques, and areas listed above
- understand the importance of specific artforms to particular societies
- use this knowledge as a tool for motivation and enrichment
- continue to explore art from applicable periods and/or artists as a major source for gaining knowledge and understanding of past and present artforms
- continue to see firsthand a variety of visual materials and forms, visit museums and studios, and use resource people to help in gaining knowledge and appreciation of art
- continue to explore the importance of art and the numerous art-related careers in society

Art Judgment

Students should have opportunities to continue to:

- study more in-depth art and significant artworks for growth in critical evaluation skills
- understand ever increasingly complex relationships in modern and contemporary art
- apply art knowledge and judgment to determine specific qualities in artworks
- develop great interest in the visual appearance of the environment

ART III

Grade: 11-12
Recommended Prerequisites: Art II courses
Credit: One-half to three units

Generally, the art program for Grade 11 is concerned with a depth of art experiences. Art III is flexible in scope allowing students to make choices from a broad range of art areas. Some students want to continue studying the visual arts as the basis for a career, while others are interested in art solely as a lifetime interest.

Any organization of course content based on the following Art III essential elements is acceptable:

Visual Perception

Students should be given opportunities to study design and to:

- continue advanced study and application of elements and principles of design
- explore two- and three-dimensional forms
- emphasize total design in compositions

Art Expression

Students should be given opportunities to participate in:

drawing

- using art elements and principles to further develop skills and sensitivity
- continuing to explore objects and subjects through a variety of drawing media, including mixed media
- developing and refining drawing skills in contour, gesture, mass, cross hatching, stipple, and directional and implied line
- realizing which drawing media and techniques best describe individual intentions
- exploring commercial art
- increasing compositional awareness, including experiences in abstract, nonobjective, and realistic renderings
- developing skills in a wide range of drawing materials and tools
- developing and perfecting individual approaches to drawing

painting

- expanding on a wide range of painting through art materials and tools
- continuing experimental painting, both two and three dimensions, strengthening concepts of design
- experimenting with a variety of techniques determined by choice of materials
- exploring further media and surfaces previously introduced
- realizing which painting media best describe individual intentions

printmaking

- using elements and principles of design
- using printmaking both as a vehicle for personal expression and as a tool for commercial artwork
- using techniques determined by student/teacher choices
- using those materials necessary for serigraphy, lithography, etching

fibers

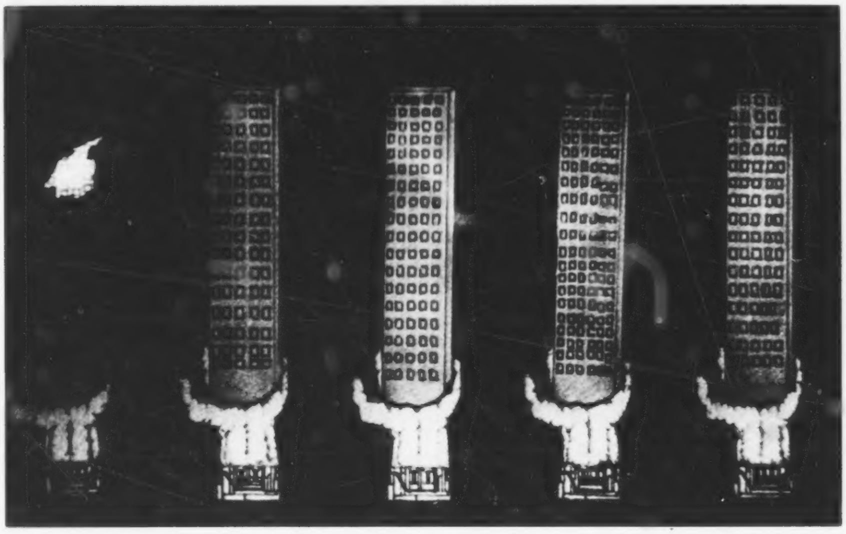
- continuing to expand use of design through fiber techniques
- using exploratory fiber techniques determined by student/teacher choices
- continuing to examine use of a variety of natural and synthetic materials necessary for fabric design, including mixed media
- emphasizing three-dimensional forms in combination with two-dimensional forms

ceramics

- continuing to explore use of design elements and principles through ceramic methods
- using exploratory ceramic techniques determined by student/teacher choices
- exploring a variety of clays, glazes, and firings
- continuing to give consideration to surface treatment as it relates to form
- using techniques determined by student/teacher choices of materials
- using a variety of ceramic materials appropriate to specific art forms
- experiencing loading and firing kilns

sculpting

- continuing to strengthen design skills with emphasis on form and space
- using techniques determined by student/teacher choices
- using those materials appropriate to exploring large massive forms such as plaster, concrete, salt block, vermiculite, metal, and wood



Chris Cast, student
Hands of Industry
Art II
Bryan Adams High School
Nancy Miller, teacher
Dallas Independent
School District

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jewelry

- continuing development of strong jewelry design through exploration of art elements and principles
- exploring the use of a variety of materials, including mixed media
- continuing to develop and refine jewelry techniques determined by student/teacher choice of methods and materials
- continuing to give consideration to functional and aesthetic form

commercial art (graphics)

- applying design principles to page layout and composition
- exploring a variety of media and techniques that can be used for reproduction purposes
- designing programs, posters, and newsletters, some for school use and community purposes
- becoming aware of computer usage in page layout and typesetting

photography/filmmaking (electronic media)

- continuing to develop awareness of design in media compositions
- continuing exploration of camera and darkroom equipment
- continuing to take and refine photos and develop prints, making a short movie, and/or producing multimedia presentations based upon teacher/student choices
- exploring photography in relationship to other art media such as drawing, silkscreen, and additional processes
- continuing to explore electronic media such as videos, computer graphics, and related media

Paracas, Peru
(Paracas Peninsula)
Mantle
Early Paracas, 450-400 B.C.
Alpaca, cotton
Dallas Museum of Art
The Eugene and Margaret McDermott Fund
In memory of John O'Boyle

Art Appreciation/History

Students should be given opportunities to:

- study historical and cultural aspects of past and contemporary societies in conjunction with area(s) listed for Art II
- understand the importance of specific art works to particular societies
- use this knowledge as a tool for motivation and enrichment
- continue to explore art from applicable periods and/or artists as a major source for gaining knowledge and understanding of past and present art forms
- continue to see firsthand a variety of visual materials and forms, visit museums and studios, and work with resource people to help in gaining knowledge and appreciation of art
- continue to explore the importance of art and the numerous art-related careers

Art Judgment

Students should be given opportunities to:

- explore more fully how design affects our daily lives from the way we dress to the design of homes, furniture, buildings, magazines, automobiles, etc.
- continue to grow in critical evaluation skills through further study and discussion of art and significant artists
- determine criteria for evaluating a variety of art works
- critically evaluate their own art and the work of others
- understand more complex relationships in modern and contemporary art

ART IV

Grade: 12
Recommended Prerequisites: Art III courses
Credit: One-half to three units

In the fourth year of art, students can choose the area or areas of personal interest in which they desire to work in-depth. Students explore increasingly complicated and challenging processes and media. They begin to develop personal style and to evaluate their own work more critically.

Any art area of sufficient content that is a part of the Art IV program as outlined in the essential elements could be set up as a semester course.

Visual Perception

Students should be given opportunities to:

- identify and conduct advanced study and application of elements and principles of structure
- explore two- and three-dimensional design in-depth

Art Expression

Students should be given opportunities for:

individual expression

- developing personal growth and individual direction
- selecting art area of emphasis determined by student/teacher choices
- determining visual problems to be solved through individual work or series of works through student/teacher choices
- determining techniques by choice of materials
- using materials determined by individual choice
- preparing individual portfolios
- preparing and installing individual art exhibitions
- exploring art-related careers; using local resources and working with individuals in art-related fields

professional preparation

- selecting and working in single or combined art areas such as drawing, painting, printmaking, fibers, ceramics, sculpture, jewelry, commercial art, and photography/filmmaking (electronic media)
- preparing a portfolio and planning, preparing, and presenting student exhibitions
- presenting senior exhibits individually or in a group

Art Appreciation/History

Students should be given opportunities to study art appreciation and history in conjunction with areas listed in Art IV, with deeper coverage of special interest areas.

Art Criticism

Students should be given opportunities to study art criticism in conjunction with area(s) listed in Art IV, with more in-depth coverage of special interest areas.

Considerations

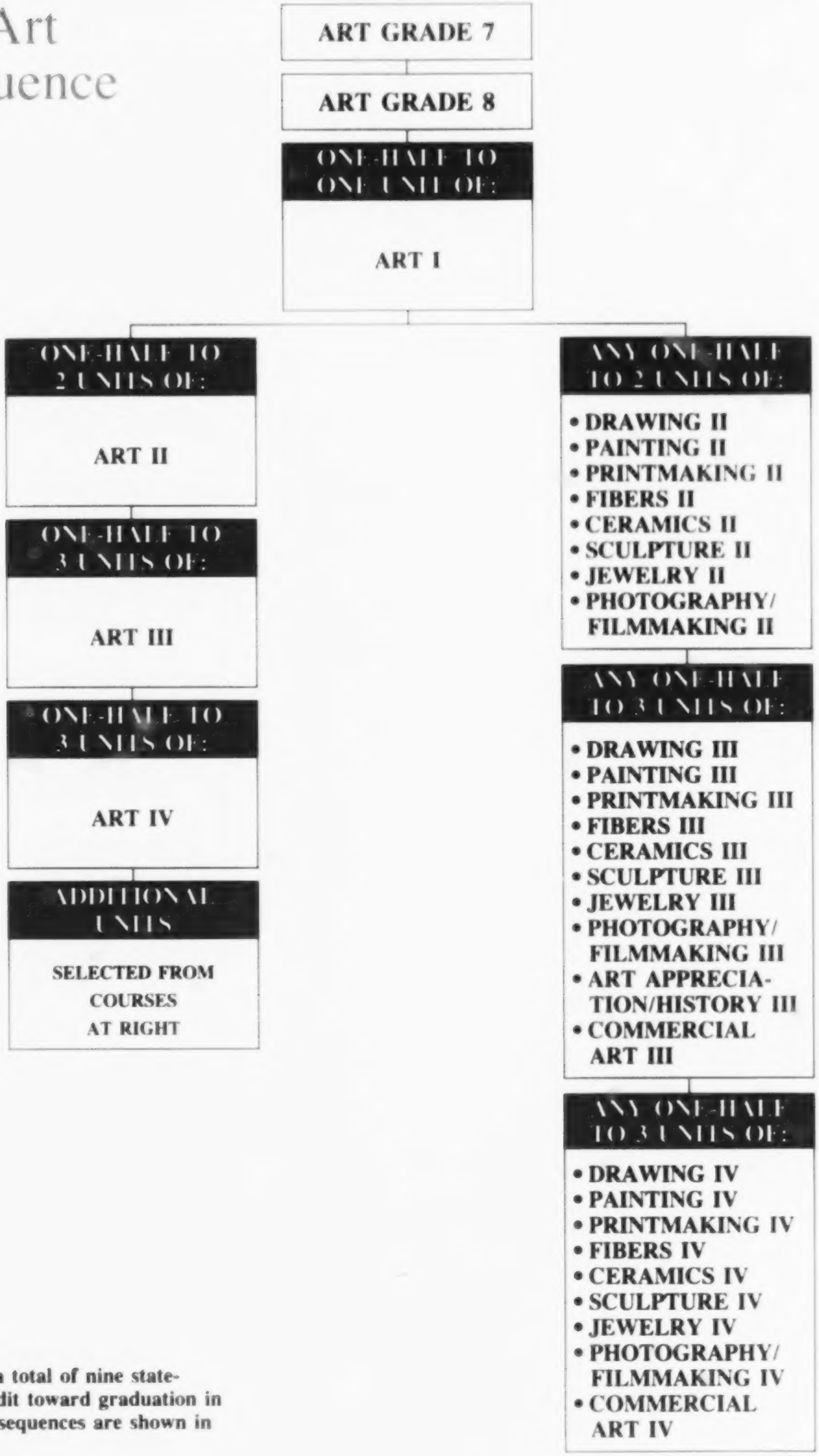
Course Sequence

Art I is a foundation course that provides review of basic art structures, while presenting a wide range of topics and calling for application of art concepts and skills. Art I is a prerequisite for all other high school art courses.

As students progress, a variety of courses is available to them. The courses include the traditional sequence of Art II-IV, the specialized sequence of specific art subject areas, and a combination of the two approaches. Thus, small school districts that can support only the four general art courses will be able to provide an appropriate sequence to their students. By offering any of the specific visual arts courses such as Sculpture II, the district creates additional flexibility for students at each level.

Medium to large school districts with a wide range of specific art courses and numerous students planning to enter colleges, universities, art institutes, and art careers can schedule a complete sequence of broad-ranging courses. The district may offer some specialized art courses in alternate years to further increase student options. A student poll at the end of the year may help determine future needs and interests and assist in planning course offerings for the coming year.

Secondary Art Course Sequence



NOTE: Students may select a total of nine state-approved art courses for credit toward graduation in Grades 9-12. Recommended sequences are shown in the chart.

Grade Placement

Appropriate placement for entering ninth grade students will help establish proper sequencing of art instruction throughout high school. In school districts with strong comprehensive art programs, prekindergarten-Grade 8, a number of students will be ready for more rigorous art instruction at Grade 9. Teachers, counselors, and administrators responsible for student placement may group students who exhibit advanced art knowledge and skills within the regular Art I class or place them in a separate section such as Art I-A (for advanced). The total number of students in this combined classroom must be limited, however, for instructional effectiveness.

Etrusan, Italy
Funerary Earring
4th-3rd Century B.C.
Gold
Dallas Museum of Art
Gift of
Mr. & Mrs. Cecil H. Green

While art courses are to be taken in sequence, different upper level courses may be taken simultaneously, upon approval of the art teacher. Students may choose courses at the same level but in different art areas such as Drawing II and Ceramics II (not Drawing II and Drawing III). The same subject and level course may not be repeated for credit.

Some upper level art courses may be combined into a single classroom. If more students are needed to make an advanced class, similar art subject areas such as Drawing III/Painting IV or Jewelry IV/Sculpture IV may be scheduled in the same room at the same time. Instructors and administrators should use caution, however, when organizing such classes. Successful instruction in upper, highly individualized art classes depends upon the expertise of the teacher, maturity and work habits of each student, available facilities and equipment, and safety factors. The number of students must be reduced to provide for effective preparation and instruction when two or more subject areas are taught simultaneously. Administrators and supervisors should group more than one art class with another only with thorough planning and teacher approval.

Public school art classes enable students to gain a broad understanding of the discipline of art followed by an in-depth knowledge of more than one specific art area. Students should not specialize in only one art area or technique. No art student should be allowed to leave high school with credit only in Art I, Ceramics II, Ceramics III, and Ceramics IV. Rather, they should develop basic understandings and skills in a variety of two-dimensional and three-dimensional art processes. Only then should teachers encourage them to pursue specific interests and concentrate on one or two art forms.

Art Honors Courses

School districts may develop art honors courses as outlined in Section 75.152 of the Texas Administrative Code. Under this rule, teachers modify regular art courses by accelerating, providing greater depth, and expanding the essential elements.

Instructional personnel should encourage highly motivated visual arts students who are enrolled in high school or advanced high school programs and who meet specific criteria for entry to take honors art courses. Exceptional art students have opportunities to develop progressively higher levels of critical and creative thinking skills when offered a challenging curriculum. Honors courses emphasize productive thinking and provide for the development of cognitive concepts and processes. Through accommodation of various learning styles and independent and guided research, students gain valuable knowledge and skills that enable them to successfully pursue interests and careers in the visual arts.

Prerequisites

Art I is the foundation required for all courses that follow. Because instruction builds upon planned student growth in art concepts and skills, Art II, Art III, and IV should be taken in sequence.

District educators may present specific art appreciation/history and art studio courses separately from the Art II, Art III, and Art IV general course format. Teachers must include all essential elements in each course and expand them at each art level. Thus, while Art II Drawing emphasizes studio work, instructors must include art appreciation and history directly related to drawing. Conversely, while Art III Appreciation/History emphasizes historical and appreciative components, the teacher must also provide some experiences in art studio. In addition, teachers must plan opportunities for students to develop visual awareness and critical judgments in each art course at each level. Only through the study and integration of all four essential elements do students gain substantive understanding of the complete subject.

Graduation Requirements

In recent years, the State Board of Education has increased high school graduation requirements which has facilitated a stronger fine arts preparation for students. A visual arts course fulfills the one-unit graduation requirement for the Advanced High School or the Advanced High School with Honors programs. All students may take additional visual arts courses to complete elective requirements for graduation. According to State Board rule, a student in Grades 9-12 may take up to nine units of art for credit toward state graduation requirements. Students may take additional art courses for local credit during regular or summer sessions.

Many choices are available. Students may select from general art courses such as Art I-IV and/or specific courses such as Drawing II-IV and Ceramics II-IV. For a complete listing of state-approved secondary art courses, see Appendix D.

Eugene Delacroix
Sheet of Studies for the
***Justice of Trajan*, c. 1840**
Pencil on paper
Dallas Museum of Art
Given in memory of
Louie N. Bromberg and Mina Bromberg
by their sister, Essie Bromberg Joseph

Strategies for Teaching

Motivating Learning in Art

Motivation exists when the student wants to produce or to respond to art. Before action can take place, motivation must stimulate a strong desire for expression or response.

Motivation is the teacher's most valuable tool in helping to develop creative and critical minds through planned art experiences. One of the most effective motivating forces teachers possess is their own enthusiasm. They themselves serve as role models and therefore must be genuinely excited as well as knowledgeable about art.

Attributed to the Leagros Group, Greek
Neck amphora
(black figure)
6th Century B.C.
c. 510-500 B.C.
Clay
Archer M. Huntington Art Gallery, The University of Texas at Austin
Archer M. Huntington Museum Fund and The James R. Dougherty Jr. Foundation, 1980

Other ways teachers may motivate students are to:

- establish an accepting atmosphere that encourages and supports critical and creative experimentation and thinking
- organize units of study based on meaningful learning objectives and student interests
- help students recall experiences for use in art expression
- ask divergent questions to encourage seeing and to elicit high-level response
- make effective use of visual media such as books, periodicals, prints, films, filmstrips, slides, video tapes, and computer programs
- alert students to appropriate telecasts such as those from the Public Broadcasting System and to relevant foreign and American films being shown in the community
- help students become aware of design in the environment and in works of art objects
- bring in outside resources to stimulate thought, expression, and response
- allow time for students to create finished products
- introduce new and challenging art media, tools, and processes
- encourage students to use tools, media, and processes in experimental and imaginative ways
- display student work frequently
- introduce and reinforce art concepts and skills during field trips
- make abstract or nonobjective art content more personal, concrete, or familiar to students

Effective motivational activities are usually short, rich in sensory and educational detail, and directly related to student experience. When students have opportunities to transfer motivating experiences directly to their work in art forms on a regular basis, they experience growth in visual response and expression.

Uncovering artifacts
Excavations in front of the Alamo
Uncovering a section of palisade trench from the 1836 battle
Photo courtesy of the Archaeology Department, The University of Texas at San Antonio

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Connecting with Other Subject Areas

Art is required as a basic subject in the well-balanced curriculum and must have its own regularly scheduled time and space to provide students with important and unique learnings through development of their visual knowledge and skills. In addition to being a separate discipline with specific content to be learned, art also affords a way to motivate students and help them retain knowledge in other subject areas.

Through art, students are provided:

- balanced learning that enables all students to reach their potential
- ways of clarifying and strengthening concepts and skills
- perceptual and sensory learning necessary for effective nonverbal and verbal communication

Teachers may make direct linkage between the art essential elements and those of other subjects. For example, the art essential elements often correlate with, support, and reinforce English language arts, mathematics, social studies, science, health, music, theatre arts, physical education, and languages. Students should have opportunities to see and explore relationships among subject areas. Classroom teachers can help students make these connections through careful planning and by directly relating content of other subjects to art in a meaningful way.

After presenting the required instruction in the art essential elements, teachers may plan art activities for other subjects to enhance, enrich, and motivate. However, teachers may not use such activities to supplant the regular instructional time they must provide for the sequential development of the art concepts and skills outlined in State Board of Education rules.

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Providing for Higher Order Thinking

Frank Lloyd Wright
Side chair, 1908
Oak with upholstered seat
41" x 15" x 17"
Archer M. Huntington
Art Gallery
The University of Texas
at Austin
Archer M. Huntington
Museum Fund, 1983

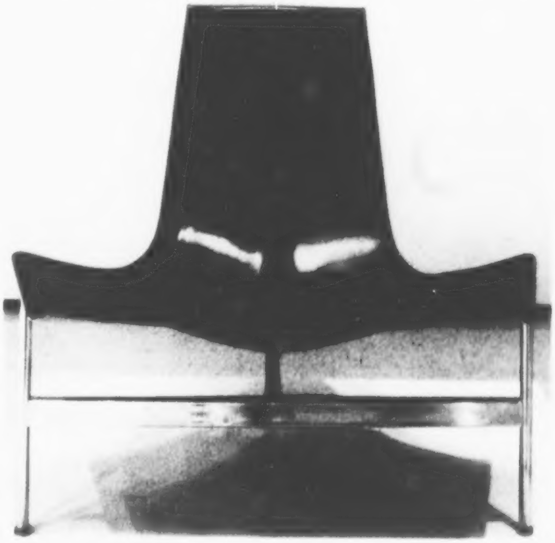
In addition to enriching students' affective abilities, art education develops the cognitive abilities of the individual student. Independent thinking and imaginative problem solving are emphasized throughout the conceptually based program. Students experience the processes of perceiving, comprehending, imagining, creating, and evaluating visually. These processes provide a focus for students to develop interpretive, analytic, creative, synthetic, and critical thinking skills.

To ensure students a quality education that enables them to achieve complex thinking, all teachers must be knowledgable about each subject area they teach—including art. Likewise, classroom instruction must revolve around worthwhile experiences in each subject. For example, in the art program, isolated art-making activities and rote memorization of vocabulary or of names and dates from art history are not appropriate. Also inappropriate are superficial critiques that require students to rely on formulaic methods of evaluating artworks and teacher questioning strategies that require simple yes or no answers from students.

Stereotypes for students to copy or color—such as coloring books, ditto sheets, patterns, photographs, artwork of others, grids, and step-by-step instructions from the teacher—are not used. Such activities are worse than useless as they encourage hackneyed responses and do not promote inventive and imaginative thinking. They contradict and undermine the development of meaningful art concepts and skills and waste valuable instructional time in mere busy work.

Teachers must also resist altering student art work to achieve a more finished looking product that, in their opinion, might have a better chance to be accepted for display or win a prize. Instead, professional teachers devote their energies to directing comprehensive and sequential experiences that promote student development of creative and complex thinking through the visual arts.

The effective teacher provides a supportive environment and dynamic instruction in which students experience and learn the art essential elements. As students become directly involved with the essential elements, they focus on inquiry and extrapolation. They begin to extend their abilities to communicate in visual ways and acquire new images and symbolic literacy. They are empowered to think and reason in visual ways.



William Katavolos, Ross Littell, and Douglas Kelley
Lounge T-chair, c. 1953
Leather seat with chrome-plated steel frame
36¼" x 40⅛" x 31⅝"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Gift of Meredith and Cornelia Long, 1983

Exhibiting as Part of Learning

Regular exhibitions of student work are an important part of the art program. Exhibits provide effective motivation and reinforcement in addition to significant recognition for the student as an individual.

Endless possibilities exist for placement of exhibits within the school. For example, work may be exhibited in halls, the library, the cafeteria, administrative offices, and on bulletin boards in classrooms throughout the building.

Within the community, many stores, banks, libraries, and community centers welcome a carefully planned and executed student exhibit. Attending the art exhibition also encourages students to become more familiar with community resources such as libraries, colleges, universities, office buildings, malls, galleries, and museums.

In addition to benefiting participating students, the exhibition of student work is an excellent means of promoting a quality educational system that includes an effective art program. When other students have an opportunity to see what happens in art classes, many are motivated to become involved. Also, administrators, parents, and others in the community become informed and supportive.

The teacher should use exhibits as learning experiences, providing opportunities for students to analyze and evaluate their own work as well as that of others. With strong teacher guidance, students can and should play an important role in planning, preparing, and presenting an exhibit of their own work. However, site selection for art exhibits should be carefully considered for accessibility, exhibit space, security, and compatibility with educational goals.

Wenzel Friedrich
Rocking chair, c. 1880-1890
Steer horn with horn veneer
8½" x 16½" at seat x 27" x 24"
San Antonio Museum Association
Gift of Gertrude and Richard Friedrich

Competing for Educational Value

Competitions fall into two groups: intrinsic, where students compete with themselves, and extrinsic, where students compete with others. Both of these may motivate students and boost their interest in art.

Intrinsic competition promotes personal goal setting and is desirable for continuous individual growth. Students should work at their own levels of maturity and understanding, with their work evaluated accordingly. Exhibitions of student artwork with no reward other than the satisfaction received for participation or the benefit of an educational critique by sensitive and experienced art teachers, peers, and local artists can have positive effects on student growth.

Extrinsic competition is more effective for stimulating intensity of effort than for inducing thoughtfulness or quality of performance. Teachers should not use competition in which students compete with others at the elementary and beginning secondary levels because it often sacrifices discovery and creative development. It frequently forces students to work beyond their experience and understanding, creating friction and false standards.

Texas Youth Art Month posters. Youth Art Month, a local, state, and national observance recognizing visual art students and programs in schools, is held annually. Inventive, original student artwork may be viewed locally and in the Capitol rotunda each March.

Christmas Seals
Imaginative artwork by
elementary students
Louise Hudgins, teacher
Dallas Independent
School District

Competitions may have a desirable educational value for some upper level high school students, particularly those who plan to continue their studies in art. These students, however, should be encouraged to participate in only a few. Scholarship awards such as those offered by college and university art departments and local, state, and national art associations and art institutions may enable serious students to further their education in art.

Competition, particularly at the advanced high school level, cannot be ignored; it is a basic part of life. However, the way competition is approached and handled by both the teacher and the student can make it a motivating and learning experience or an event that can stifle or destroy further interest in art. Therefore, art educators have a responsibility to carefully study and select only those competitions that are judicated by individuals knowledgable and sensitive to student development and growth in art and that have true educational value for the individual student.

Elementary students
studying original artworks
at Laguna Gloria
Art Museum, Austin

Taking Field Trips for Reinforcement

Carefully planned instructional field trips reinforce and broaden student learning in art. The essential elements specified for each grade level require that students have opportunities for examining original artworks. While local artists, architects, collectors, environmental planners, and other members of the community may serve as occasional resource persons in the classroom, students must also learn about primary sources of art through field trips to quality art museums, galleries, and studios.

In addition, planned visits to exceptional high school art departments and their exhibitions can provide motivation for upper elementary, middle, and junior high school students. Through flexible scheduling, students are able to see first hand demonstrations by high school students of more complicated processes such as wheel throwing, Raku firing, monumental sculpting, and airbrush painting. They may also view special collections of art works while becoming oriented to the secondary environment.

State Board of Education rules provide for occasional deviations from elementary time allotments for such instructional experiences as museum field trips and visits by resource speakers. Throughout the school year, teachers may plan short field trips for students to take during regularly scheduled class time. Extended instructional field trips for students may be provided through flexible scheduling or when art and other subject areas are combined into a special unit of study. Each trip should directly reinforce classroom instruction in the art essential elements.

Through well-planned instructional visits, students become aware of the scale and technical aspects of original works. They learn how aesthetic imagery in original art can vary widely from the slide and print reproductions they have viewed in the classroom. Students apply their art knowledge to artists' works—paintings, sculpture, fibers, architecture—as they perceive, analyze, synthesize, and evaluate major art forms. Further, organized museum collections can direct student focus to the subtle differences among original works. The differences may be noted within and among specific historical periods, styles, themes, subjects, media, processes, cultures, and other categories.

John Singer Sargent
***Portrait of Dorothy*, 1900**
Oil on canvas
24" x 19¾"
Dallas Museum of Art
Gift of the Leland Fikes Foundation, Inc.

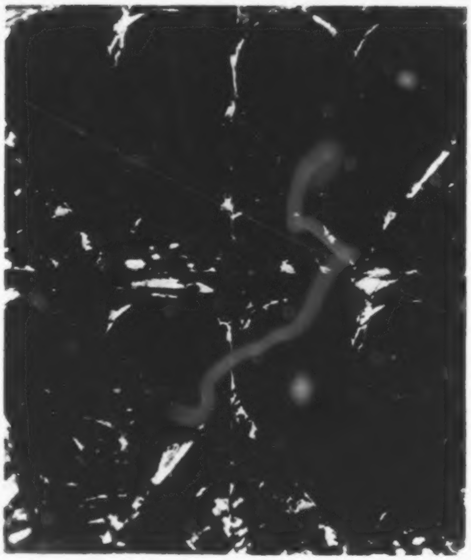
To help students understand that all types of quality art forms are important, they should view representational, abstract, and nonobjective art during instructional field trips. Also, instructors should help them see that a variety of rewarding productive career opportunities are available within each area of the visual arts.

In Grades 7-12, the art essential elements specify students must be provided opportunities to see original art and visit artists. Art field trips, conducted by faculty or professionals to outstanding museums, galleries, college/university art departments, or studios, can be arranged during the regular class period and at other times during the school day. In addition, students in exceptional high school art departments may occasionally participate in exhibitions of outstanding student artwork or visit elementary and/or junior high campuses to provide motivation and instruction in the essential elements.

When high school students participate in an event that requires them to be absent from another class, they must apply it toward the maximum of 10 times they may be excused from a class to participate in outside activity, according to Section 97.113 of the Texas Administrative Code. However, if the teacher can schedule the event during art class time, the lunch period, or before or after school hours, the 10-day rule does not apply. Art students may take both short and extended field trips that include more in-depth instruction.

Sebastian, escultor
***Columnas Mayer*, 1987**
Steel with acrylic enamel
Private collection in Mexico City

Paul Soldner
The artist conducting a ceramic workshop
Chicken Farm Art Center
San Angelo
Photo courtesy
Jim Henderson



Jim Dine
***Desire*, 1982**
Etching with carborundum on three sheets
Each sheet 29¾" x 22¼"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Archer M. Huntington Museum Fund, 1984

Practicing School Safety

While every area of the program includes certain factors potentially hazardous to health, informed students and school personnel can do much to promote safety and to prevent accidents in the classroom.

The practice of safety is an integral part of the total visual arts program. Through careful planning and the establishment of correct practices and procedures in the art classroom, hazards are reduced or eliminated.

To promote the early learning of good safety habits, teachers should discuss general safety rules and procedures in all art classes, beginning in prekindergarten. As they introduce more complicated materials, tools, and equipment in later grades, teachers should implement a more comprehensive program of art safety. With secondary students, they should use posters, bulletin boards, and art safety guides throughout the school year to emphasize and develop positive attitudes toward health and safety. Oral and written exams may be useful to check student knowledge of specific procedures such as firing or soldering techniques.

To ensure safety, teachers must accept responsibility to:

- be aware of possible hazards and communicate potential dangers to students
- establish safety procedures and monitor activities to ensure that students understand and observe them
- instruct students in emergency procedures such as room evacuation and practice these at frequent intervals
- promote positive student attitudes toward safety, instilling respect and thoughtful use of equipment
- demonstrate and continuously model safe use of tools and equipment
- instruct students in the care and safe use of materials, tools, and equipment and check on proper use
- provide adequate supervision when students are using potentially hazardous materials, tools, and equipment
- use proper disposal methods for waste materials
- conduct periodic safety checks of facilities and supplies
- report unsafe equipment or facilities to the school administration along with suggestions for improvement, verbally and in writing
- maintain a well-stocked first-aid kit that is located in a convenient place in the lab room
- take extra precautions to ensure safety during highly specialized work such as firing, dyeing, casting, and welding
- label, date, and store all materials and chemicals properly
- obtain Material Safety Data Sheets (MSDS) on hazardous materials from manufacturers and file for ready reference

Sarah Bell, student
Art III
Fibers (coiling, knotless netting, and weaving) and glazed beads
Plano East Senior High School
Sue Ann Moore, teacher
Plano Independent School District

Administrators' responsibilities are to:

- provide adequate facilities, space, storage, equipment, and materials for a comprehensive and safe art program
- provide for proper exhaust and ventilation of dust, chemicals, and fumes, including fumes from the kiln
- schedule regular inspection and maintenance of equipment, facilities, and materials
- encourage and enable teachers to update their knowledge and instruction in safety through quality in-service, including college and university training and activities of professional organizations
- provide teachers with up-to-date and accurate information on accident liability and insurance
- provide eye goggles, face shields, gloves, and aprons for special laboratory work in the art lab
- install a direct outside telephone line and post a list of emergency numbers
- ensure that exits and access to exits are unobstructed at all times
- provide proper types of fire extinguishers and place them in art labs according to fire code regulations
- investigate and maintain written documentation of all accidents to determine cause and to take necessary corrective actions
- carefully assess and provide for safe environments when planning new classrooms or renovating existing art facilities

Safety education in our schools is the responsibility of everyone—teachers, administrators, and students—working together to develop a knowledgeable and health-conscious society.

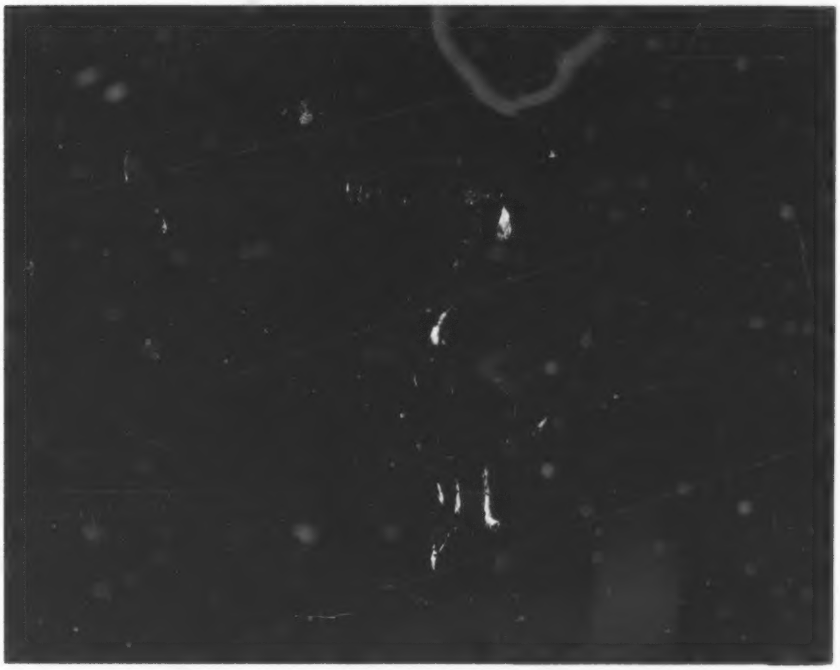
Sam Francis
***Blue in Motion II*, 1960**
Oil on canvas
45½" x 35"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Lent by Mari and James Michener

Providing for Special Populations

Osias Gamoras, student
Art III, Advanced Visual Arts program
Silkscreen with colored pencil
18″ x 24″
Aldine Contemporary Education Center
Deborah Gallatin, teacher
Aldine Independent School District

A major goal of the Texas public school program is to enable students to grow physically, emotionally, aesthetically, and intellectually to the full extent of their abilities. Art education's diversity of activities provides unique opportunities for the involvement of all students, regardless of experience, cultural background, or handicapping conditions. Participating students can alternate as observers, creators, and evaluators, thereby gaining knowledge, discovering talents, refining skills, and developing understanding and appreciation of the abilities and efforts of others.

Art instructors and specialized personnel are responsible for the cooperative delivery of effective instruction. Appropriate modification of methods, pacing, and materials can provide full opportunity for all students to learn the essential elements.



Sinu, Columbia
Bird
A.D. 600-1200
Gold
Dallas Museum of Art
The Nora and John Wise Collection
Gift of Mr. and Mrs. Jake L. Hamon
The Eugene McDermott Family
Mr. and Mrs. Algur H. Meadows and the Meadows Foundation and Mr. and Mrs. John D. Murchison

Special Education

In the visual arts, students learn skills, discipline, and confidence that will enable them to participate more fully in everyday life, whether they become painters, graphic designers, sales clerks, or engineers. For handicapped students, art education offers these same benefits and more such as:

- **Improved self-discipline and assertiveness.** Many students in special education programs develop negative feelings as a result of being in separate classes, having special conferences, and using different instructional materials. Often these students have poor self-concept, low expectations, and little motivation. Sometimes these and other frustrations lead to behavior problems. Negative attitudes are reversed when students find programs in which they can excel or simply display talents.

- **Career preparation.** Art instruction is ideal for teaching good habits. Punctuality, acceptance of criticism, imaginative thinking, and cooperation with others are the very essence of the visual arts experience. The teacher's insistence on good work habits and demands for optimal performance are reinforced by peer pressure, a key ingredient not found in some other classroom settings.

- **Recreation.** Everyone needs recreational outlets. For special education students, many of whom may face a lifetime of unemployment or under-employment, the need for developing a lasting interest is especially acute.

The term *handicapped* does not identify a homogeneous group. It includes individuals with different needs and talents, randomly dispersed through society. The term refers to many different kinds of impairments, including blindness, deafness, and mental retardation. There are also many degrees of disability within each category.

Students with the greatest number of special needs, of course, will require the greatest amount of support and individual attention. Thus, art teachers who want to serve moderately to severely handicapped students may have to rely on improvised materials or activities they can adapt to individual talents. Handicapped students may need assistance from special educators, interpreters, and mobility trainers.

At the other end of the continuum, secondary school students with less severe disabilities may require only slight modifications such as a ramp to the classroom, convenient seating arrangements, some assistance with art material and media preparation, or simply a chance to participate in an art activity where their abilities rather than their disabilities will be judged.

Paul Cezanne
Man in a Blue Smock
Painted about 1895-97
Oil on canvas
81.5 x 64.8 cm. (32¹/₈" x 25½")
Kimbell Art Museum
Fort Worth, Texas

Visual arts instruction has a history of accommodating individual needs and talents. The challenge is to continue developing new art programs without limitations. The objective is not the creation of separate programs and activities for persons with disabilities. Rather, it is full student participation in existing programs, a matter that may require little more than an open mind.

Special education instruction can reinforce, follow-up, and supplement basic instruction. For example, the special education teacher can provide:

- alternative methods to present the content to be learned
- supportive instruction and reinforcement using the same materials as regular teachers
- special instructional materials or media to reinforce concepts presented in regular classes
- adaptive methods to assess a student's knowledge of the art subject area or essential elements in the regular classroom
- assistance in determining and demonstrating appropriate behavior in the regular classroom

Malaggan, New Ireland
Mask with kangaroo on top
Painted wood (white, red and black)
34"
San Antonio Museum Association

Teachers may modify course content and the method of delivery for the visual arts in a number of ways:

- matching the content and delivery with the developmental level of the learner
- giving instructions through several channels such as visual, written, and oral demonstration
- repeating instructions; providing more detailed directions
- summarizing key points before starting an assignment
- asking leading questions as work progresses
- adjusting the pace when introducing new information
- using progress charts and informal individual feedback interviews
- using hands-on activities and physical assignments that develop and reinforce individual capabilities
- using visual and oral presentations, reports, and projects
- establishing a buddy system within the classroom to provide assistance
- using peer tutors to assist handicapped students
- using group assignments
- using tape-recorded textbooks and allowing students to listen and follow along in the written text; recording instructions and assignments
- using adaptive equipment and facilities
- adjusting time requirements for materials and media setup, completion of work, and cleanup

Edward Hopper
***Lighthouse Hill*, 1927**
Oil on canvas
28¼" x 39½"
Dallas Museum of Art
Gift of Mr. and Mrs. Maurice Purnell

Multicultural Education

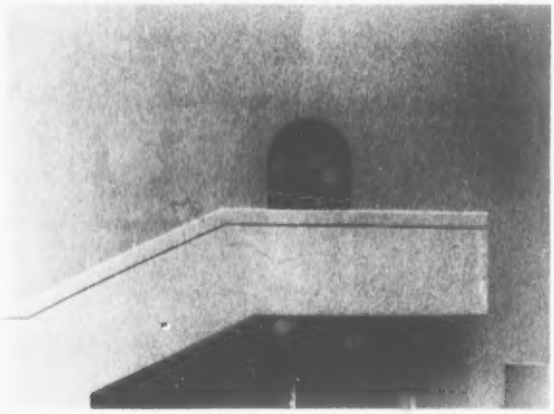
Art education offers an ideal means for enriching multicultural programs because it allows bilingual, English as a second language, and migrant students to see the environment through their own eyes and the eyes of others. At the same time, they experience feelings and express their ideas in their own ways. Activities that focus on personal experience and interests provide students from different ethnic groups with opportunities to share their cultural forms of expression, personal ethics, and social goals. Encouragement of efforts enhances self-image, builds confidence, and motivates students to explore new ideas and interests. The nature of art develops an understanding and appreciation of the abilities and efforts of everyone involved.

As students learn about the artistic accomplishments of the world's great civilizations, they gain new cultural awareness and appreciation. The rich heritage of the visual arts tradition derives from the contributions of all ethnic groups. The study of the great literature and history of art illustrates the influences of one cultural style on another. An understanding of art history helps students appreciate national and cultural differences and commonalties that make up the total human experience.

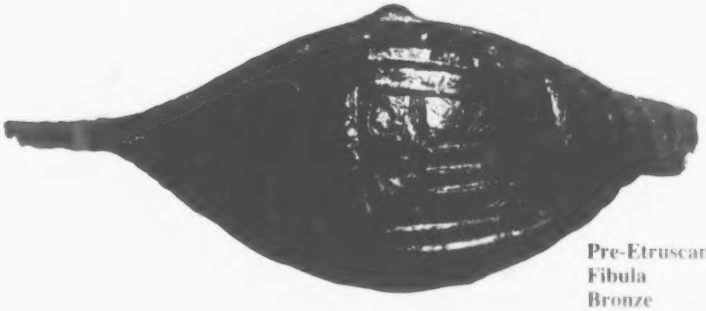
**Recovering preclassic
Maya pottery at
Colha, Belize
Dan Potter at
Operation 2012, 1983
Photo courtesy of
the Archaeology Department
The University of Texas
at San Antonio**

Multicultural education in art includes instructional strategies for enabling students to:

- transcend verbal language barriers by expressing their perceptions and ideas through art media and materials
- understand the importance of the visual arts in communicating values, beliefs, rituals, mores, desires, and hopes of world cultures, past and contemporary
- develop a broad art vocabulary through which aesthetic qualities of a culture can be accurately stated
- apply evaluative judgment to visual forms in past and contemporary cultures
- discover that the visual arts are enduring historical and cultural records that preserve a progression of thought and feelings of people through the centuries



Study of the
art elements
in buildings
Downtown Dallas
Photo courtesy
Jim Henderson



Pre-Etruscan
Fibula
Bronze
3½" x 1¼" x 1⅞"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Gift of Robert Haber, 1984

Gifted and Talented Education

In addition to expanding the horizons of all students, art provides creative challenges, leadership opportunities, and in-depth experiences that enable gifted and talented students to reach their full potential.

Academically gifted students have the ability to think of many things at a time, understand structure, and perceive connections. The visual arts, presenting a wide range of content, responsibilities, and problems to be solved, offer significant challenges. Encouraging students to analyze, compare and contrast, synthesize, and evaluate ideas as they explore and discover their world through art can focus their curiosity and challenge their imagination.

Gifted students need to be part of the group, to interact with their peers, and to feel accepted by them. The diversity of art activities allows students to make unique individual and group contributions. Talented students can excel in all major roles of visual arts experiences; they are sometimes designers, painters, printmakers, sculptors, jewelers, architects, art historians, and critics. These roles provide leadership opportunities and experience in cooperation and group dynamics.

Educators should encourage artistically talented students who show high-level ability in the expressive, creative, or critical aspects of the visual arts to develop their talents.

Art education for gifted and talented students should include:

- advanced art courses that provide opportunities for further in-depth study
- special honors courses to meet individual needs
- arrangements for mentors, apprenticeships, and internships, whenever possible, that enable students to work with professionals outside the school with provisions for coordination, observation, and evaluation by the teacher

For additional information, see Art Honors Courses, page 59.

Assessment: Providing Information for Improvement

Assessment in art education is a continuing process. It enables the visual arts to remain an important part of the basic school program by providing information necessary for planning and implementing effective art curriculum, instruction, and learning. Assessment includes student, personnel, and program evaluation. Through assessment, the content of the art program, the quality of teaching, and the outcomes of the program—student achievements—are improved.

William Merritt Chase
Mrs. Chase and Child
Pastel on paper
29" x 41"
San Antonio Museum Association

Evaluating Students

Today's educators are recognizing as valid a number of new philosophies that have evaluation as a major component. These philosophies, pioneered by noted American educators such as Benjamin S. Bloom, John Carroll, and others, assert that virtually all students can and should succeed given the appropriate learning conditions. Based on the principles of these philosophies, an instructional program should include systematic and regular use of various cycles of teaching, evaluating, reteaching, and extending.

Art education readily lends itself to successful application of these cycles. Instruction in art education is primarily individual instruction, with each student solving visual problems in an unique way. As teachers evaluate artwork in progress, they give immediate individual and group feedback. If reteaching is necessary, they assign individual students work with similar concepts but slightly different media or materials. As extension, they assign accelerated students increasingly complicated visual problems to solve with similar media, processes, and art content. Student choices are also considered.

In the ongoing evaluation of student achievement, teachers determine to what extent the goals and objectives of art education have been achieved. They measure the effectiveness of learning within an instructional lesson, unit, course, or grade level.

In the Texas art program, teachers periodically examine student progress in four major areas:

- perceptual awareness
- imaginative expression
- understanding and appreciation
- visual discrimination

Evaluations in each of the areas are directly related to desired instructional outcomes—students' creative expression and students' critical response in art, with one not emphasized to the exclusion of the other.

Art educators recognize that some lower level skills may be measured by testing or objective product evaluation. However, they do not rely on these as sole indicators of academic development. Rather, because innovation and imaginative response and expression are highly valued in the visual arts, effective teachers also make evaluative judgments based on expressive measures. They may base judgments on the students' individual growth in flexibility and their abilities to extend, amplify, push assigned limitations, see and consider options, meet dynamic change, find multiple solutions, and tolerate ambiguity.

In both objective and expressive evaluation, teachers use a variety of formal and informal means. Observations, checklists, discussions, portfolios, demonstrations, exhibitions, sketchbooks, self-evaluation, written and oral reports and tests, and individual and group critiques are a few of the assessment tools teachers may use.

A particularly valuable tool for art teachers is the descriptive evaluation. This is usually two or three written sentences that provide a brief critique of the student's work, perhaps including one comment on an area needing additional work, and suggestions for improvement. Descriptive evaluations help students realize their own strengths and weaknesses and indicate ways in which they may make future progress. They focus students' attention and elicit further problem-solving responses.

In addition to their own evaluations of students, art teachers carefully nurture and encourage students' self-evaluation skills. As students grow in art, they become increasingly responsible for setting their own short- and long-term goals and in evaluating their work toward those goals.

Krista Price, student
Shopping with Mom
Grade 1
Crayon drawing
Randolph Elementary School, Nancy Sass, teacher
Randolph Independent School District

Evaluating Student Achievement in Elementary School

Evaluation of the elementary student's progress in art involves consideration of a number of factors, including individual attitudes, aesthetic growth, development of skills and work habits, and responses to art as well as progress in quality of the creative work. Evaluation, whether formal or informal, is more than the grading of a finished art product.

Teachers encourage students' self-evaluation through individual and group critiques. A short, individual critique involves a student's appraisal of his or her own artistic growth, recognition of increasing skill in use of materials, and a sense of pride in the finished work. A group critique can be brief and spontaneous, coming as a result of the willingness of students to share with each other. Guidance in group evaluation is best provided by a teacher who shows respect for different ways of working, while using teaching and questioning strategies to promote a growing critical awareness based on specific experiences in art.

Student evaluation by the teacher is related to outcomes identified in elementary art education, the methods, and the curriculum; however, the student always remains the most important element. Effective evaluation requires knowledge of the student, classroom observation during art experiences, and a search for tangible evidences of growth such as initiative in solving visual problems. The teacher must be keenly aware of the developmental stages of student artistic expression. Adult standards should not be imposed upon students, for they are frustrating and beyond students' comprehension.

Teachers measure individual student's growth in art as students relate to their environment through their perception, expression, appreciation, and evaluation. Individual art work should not be graded in the elementary school. In schools that require numerical or letter grades for subjects, teachers may best evaluate students by judging their individual growth rather than their art products. Grades should not be recorded on the artwork. Further, teachers should designate a separate grade in art on district report cards to reflect each student's achievement in the visual arts. However, reporting to parents need not be limited to report cards at the end of a grading period. Teachers may write a short note about successful work, citing one area needing strengthening, if necessary. Samples of the student's artwork might also be included.

Evaluating Early Childhood Art Prekindergarten-Kindergarten

At the end of kindergarten, most students will:

- identify with what they are doing
- enjoy manipulating various art media
- display increasing coordination in handling art materials
- exhibit greater understanding of simple art processes
- demonstrate an expanding art vocabulary
- share art materials and tools when working in a group activity
- display a feeling of success and pride in their work
- express their ideas, thoughts, and feelings in their own ways
- show increasing confidence in expressing ideas with a variety of media
- demonstrate more sensitivity to their surroundings
- respond to natural and constructed forms
- show interest in understanding and appreciating artistic contributions of others—artists as well as classmates

Evaluating Primary Art Grades 1-3

At the end of the Grade 3, most students will:

- identify strongly with what they are doing
- enjoy manipulating various media to express ideas
- display greater coordination in handling art materials
- demonstrate skill in using simple art tools
- exhibit greater understanding of simple art processes
- demonstrate increased art vocabulary
- share materials and tools when working in a group activity
- display a feeling of success and pride in their work
- express their thoughts and feelings in individual ways
- show originality in expressing ideas and in using materials
- show evidence of greater confidence in their ability to express ideas with a variety of media
- demonstrate more sensitivity to their surroundings
- respond to structures in natural and constructed forms
- show evidence of greater understanding and appreciation of the contributions of other persons—artists as well as classmates
- briefly talk about individual art preferences
- respond to a variety of different artworks
- learn that artists make different choices
- show curiosity and interest in new art forms

Evaluating Intermediate Art Grades 4-6

At the end of the elementary art program (Grade 6), most students will:

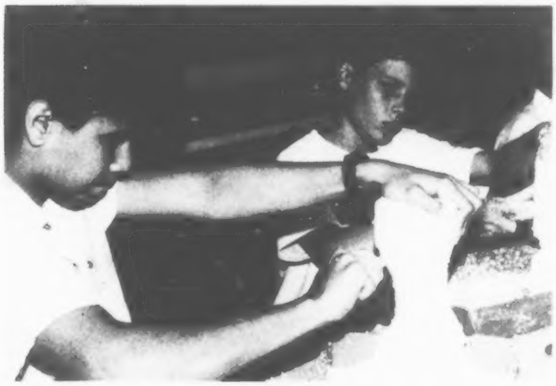
- identify strongly with what they are doing
- demonstrate increasing ability and self-confidence in relating their thinking, feeling, and seeing to two-dimensional expression
- demonstrate proficiency in working with three-dimensional forms
- recall facts about materials, tools, and processes
- show an eagerness to express ideas with art media
- demonstrate skills in using a variety of tools and materials
- reveal in conversation and in work a growing awareness of the principles and elements of art
- experiment with new ways of expressing ideas
- display a feeling of success and pride in their accomplishments
- demonstrate increasing self-confidence about their work
- work with maturing independence
- demonstrate growth in their ability to express ideas, thoughts, and feelings in a personal way
- discover new answers and concepts through investigation and experimentation in art experiences
- become more sensitive observers of line, color, texture, form, and pattern in natural and constructed forms
- demonstrate growth in their ability to use imagination, inventiveness, and originality in solving problems presented in art experiences
- demonstrate more awareness and sensitivity to their own art efforts and those of their peers
- evaluate their own work and those of major artists with growing critical awareness
- show increased understanding and appreciation of the contributions of artists of the past and present
- develop abilities to interpret and evaluate art forms
- exhibit increased interest and openness in new art forms

Evaluating Student Achievement in Junior High and Middle School

The concept of art as individual expression is the prime consideration in evaluation of junior high and middle school students. The teacher evaluates student progress in terms of individual growth and encourages student self-evaluation through individual and group critiques.

The grading of products often focuses students' attention away from the creative process to the final product. When teachers give descriptive evaluations, they help students realize alternative ways for making future progress. This formative evaluation process is an important part of teaching art.

Teachers should avoid rigid numerical or alphabetical grading systems. They should not record grades directly on student artworks. Rather, they may write a descriptive evaluation and include it with the student work. When reporting progress, teachers must be sure the system is easily understood by the student and parent.



Students working on sculpture
***(left to right)* Israel Rojas and Peter Roberts**
Grade 7
Kleb Intermediate School, Susan McEwen, teacher
Klein Independent School District

At the end of the junior high/middle school art program, most students will:

- express their thoughts and feelings in a personal way through a variety of visual art materials
- demonstrate greater skill in handling tools and materials to express ideas
- communicate thoughts about art with their increased art vocabulary
- reveal a growing knowledge of the elements and principles of design
- show growth in their ability to solve problems creatively
- contribute ideas and effort toward the solution of group problems
- show greater understanding and knowledge of their own art heritage and of the contributions of present day artists
- show an interest in art activities outside the classroom
- enjoy participating in activities to improve the visual environment of their schools and community
- enjoy visits to museums and art galleries as a result of their art experiences
- show greater understanding and knowledge in making and justifying aesthetic qualities
- develop reflective skills
- recognize that responses to art are both cognitive and affective
- develop knowledge and skills in broad categories of art
- exhibit confidence in pushing beyond known boundaries

Evaluating Student Achievement in High School

Evaluation of the student's total experience in a high school art course requires consideration of the individual's attitudes, aesthetic growth, understanding of art culture and heritage, and development of skills and work habits, as well as the quality of creative work. Evaluation is more than the grading of a finished product. For example, it includes appraisal of the students' growth in self-evaluation. This ability develops as students become aware of their increased skills in the use of materials, continue to develop critical and creative thinking toward their own work, and appreciate their unique modes of expression. Students should be able to use established criteria, as well as to determine standards for their own work. Using both methods of evaluation, they can see and understand their individual progress and growth.

Teachers can use group evaluation or critiques effectively in high school as a means of further developing students' objective appreciation of their work and the work of their classmates. Before the evaluation begins, students and the teacher can identify certain evaluative criteria by which art works will be examined. In such evaluation, the teacher through higher order questioning provides guidance, encouraging students to verbalize logically and spontaneously about the art form.

Teacher evaluation involves the searching for tangible and intangible evidence of individual artistic growth. The establishment of criteria is easier in some cases than in others. Teachers must not lose sight of the fact that art forms are ever changing and are related to attitudes and feelings that are often difficult to explain.

Gwynne Harrell, student
Into His Heart
Art III
Mixed media: photography with acrylics
Klein Forest High School
Roberta Sajda, teacher
Klein Independent School District

By the end of the four-year high school program, most students will:

- show creativity and freedom in the expression of ideas
- demonstrate understanding of the use of color, line, shape, and texture and their relationship in organized two- and three-dimensional space
- demonstrate the ability to understand and to use basic principles of art
- describe the characteristics, limitations, and possibilities of a great variety of materials
- exhibit ability to use an art vocabulary sufficient to communicate ideas about art
- demonstrate understanding of the interrelationships of feeling, technique, medium, and process in producing an art form
- produce imaginative and inventive works of art
- understand the skills, knowledge, attitudes, and discipline necessary for entry into an art career
- recognize that professions related to the arts contribute to the development of societies
- show increasing skill and inventiveness in using tools, processes, and materials such as in drawing, painting, and printmaking and while working in sculpture, fibers, jewelry, and other visual expression
- think, feel, and act creatively with visual materials
- critically evaluate their own artwork based on formal and informal criteria
- explain and value the difference between copying and doing truly creative work
- demonstrate an open mindedness toward different forms and styles of art
- distinguish between personal likes and dislikes and the aesthetic merit of an artwork
- use art experiences beyond class time on a voluntary basis
- recognize the importance of design and use it in daily living
- accept responsibilities as a citizen to support cultural and environmental quality in the community
- develop more complex reflective and analytical skills
- respond to art both cognitively and affectively
- develop ability to relate visual forms to societal values
- recognize major periods and styles of art
- display tolerance for ambiguity and multiple solutions

Cheyenne Indian
Turtle pouch
Early 20th Century
Beaded
San Antonio Museum Association

Evaluating Teachers

Art educators take pride in the fact that they base visual arts programs on individual instruction. They teach toward mastery in art. Ordinarily, teachers present general instruction to the entire class at the beginning and/or end of an art lesson or unit. They then give individual instruction as needed to each student as the artwork progresses. Student acquisition of the art concepts and skills outlined in the essential elements depends directly on effective instruction.

Teaching for student mastery requires a variety of strategies and techniques for instructing, evaluating, reteaching, and extending art concepts and skills. Effective teaching is demonstrated in ways the teacher uses instructional strategies, organizes and manages the art classroom, presents subject matter in art, maintains the learning environment, performs responsibilities, and seeks continuing growth in art. The Texas Teacher Appraisal System identifies competencies for the career teacher and provides guidelines for enabling art teachers to become master teachers.

To increase student involvement, interest, and achievement, the art teacher can:

provide opportunities for students to participate actively and successfully in art by

- appropriately varying art activities
- interacting with students in group formats as appropriate
- soliciting student participation, both individually and in groups
- extending students' responses and contributions
- allowing ample time for students to respond to teacher questions and solicitations and to consider art content as it is presented
- implementing art instruction at an appropriate level of difficulty

evaluate and provide feedback on student progress during art instruction by

- communicating learning expectations in art instruction
- monitoring student performances as they engage in learning activities
- soliciting responses or demonstrations from specific students for assessment purposes
- reinforcing correct/creative responses
- giving positive, corrective feedback when needed
- reteaching as needed

organize art materials and students by

- capturing student attention
- using administrative procedures and routines that facilitate instruction
- giving clear administrative directions for classroom procedures or routines that facilitate instruction
- maintaining seating arrangements and grouping appropriate for the art activity and the environment
- having art materials, aids, and facilities ready for use

maximize the amount of time available for art instruction by

- beginning promptly and avoiding wasting time at the end of the instructional period
- implementing appropriate sequence of art activities
- maintaining focus on art concepts and skills
- keeping students engaged through exploratory and individualization of art experiences facilitated by learning centers, supplementary art activities, and research

manage student behavior by

- specifying expectations for class behavior as needed
- using techniques such as questioning to prevent off-task behavior when necessary
- using proximity on seating arrangements to stop inappropriate behavior as needed
- applying rules consistently and fairly
- reinforcing appropriate behavior as needed

teach for cognitive, affective, and/or psychomotor learning and transfer by

- beginning instruction or activity with an appropriate introduction such as motivational activities, including the use of sensory experiences and art exemplars
- presenting information in appropriate sequence from simple to complex
- relating art lesson content to prior or future learning
- providing for definition of art concepts and description of skills and/or attitudes and interests
- providing for elaboration of critical attributes of art concepts, psychomotor skills, and/or attitudes and interests
- stressing generalization, principle, or rule as a relationship between or among art concepts, skills, and/or attitudes and interests
- providing opportunities for transfer of art concepts from and to everyday life and from one curriculum area to another
- closing art instruction appropriately

present art information accurately and clearly by

- making no significant errors
- using art vocabulary appropriate to students
- explaining art content and/or learning tasks clearly
- stressing important points and dimensions of art content
- clarifying student misunderstanding as needed

practice acceptable communication skills by

- using correct grammar
- pronouncing words correctly and clearly
- using accurate language
- demonstrating skill in written communication

use strategies to motivate students for learning in art by

- relating art content to student interests and experiences by considering individual differences and developmental stages
- emphasizing the value and importance of the art activity or content
- reinforcing creative learning efforts of students
- challenging students

maintain supportive environment by

- avoiding sarcasm and negative criticism
- establishing a climate of courtesy and respect
- encouraging slow and reluctant students
- providing praise for specific performance
- establishing and maintaining positive rapport with students

plan for and engage in professional development by

- showing progress in a planned program for professional growth in art
- staying current in instructional content
- staying current in instructional methodology

interact and communicate effectively with parents by

- initiating communications with parents about student performance and/or behavior in art when appropriate
- conducting parent-teacher conferences in accordance with local district policy
- maintaining confidentiality unless disclosure is required by law
- complying with policies, operating procedures, and requirements
- following State Board of Education rules and Texas Education Agency regulations
- following district and campus policies and procedures
- performing assigned professional duties
- following district promotion and retention policy and procedures

evaluate student growth by

- participating in campus goal-setting for student progress in art
- planning instruction in accordance with district requirements
- documenting student art progress through portfolios, checklists, tests, and observations
- maintaining accurate records
- reporting student progress in art at appropriate intervals

Evaluating Programs

What are the characteristics of a school art program that meets state requirements? One is cooperative leadership and management. This and other characteristics of a successful program are reflected in the following checklist which school personnel may use to evaluate visual arts programs.

The curriculum includes:

☐ written guides developed by art teachers

☐ specific learning objectives

☐ prekindergarten-Grade 12 continuum

☐ comprehensive art instruction

☐ conceptually based art content

☐ sequential development of art concepts and skills

☐ integrated instruction in visual perception, production, appreciation/history, and judgment

☐ provisions for needs of all students

☐ strategies and procedure for evaluation

☐ plans for ongoing curriculum development

The principal provides:

☐ recognition of the visual arts as a part of the basic, well-balanced general curriculum for all students

☐ support and encouragement for a quality art program

☐ adequate instructional time and regularly scheduled instruction

☐ educational environment for instruction in the essential elements of art

☐ appropriate class enrollment of no more than 22 students per class; fewer in highly specialized lab courses

☐ highly qualified art teachers with professional certification in art and art education

☐ instructional evaluation based on regular classroom visits

☐ quality staff development in art content and methodology

☐ coordination with the art supervisor or art consultant for the prekindergarten-Grade 12 program

☐ information about the art program to instructional leaders and the community

The art staff engages in:

☐ dynamic and innovative instructional practices based on the essential elements of art

☐ communication of instructional goals and practices to students, administrators, parents, and the community

☐ inservice education opportunities to improve art instruction

☐ staff development programs of outstanding local, state, and national professional art education organizations

☐ community art efforts

The program provides:

☐ art instruction daily for every elementary school student

☐ adequate resources for instruction in the essential elements

☐ effective communication of art goals to the school and community

☐ art classes available to all secondary school students

☐ requirement for one fine arts unit for graduation

☐ honors classes in art for gifted students

☐ assessment that includes a variety of processes and measurements

☐ evaluation that is useful to teachers in improving curriculum and instruction

☐ an adequate budget for facilities and equipment

Resources include:

☐ a specially equipped art room available for all students

☐ adequate space and facilities for instruction and storage

☐ a budget for art materials, media, and tools to support quality instruction in the essential elements

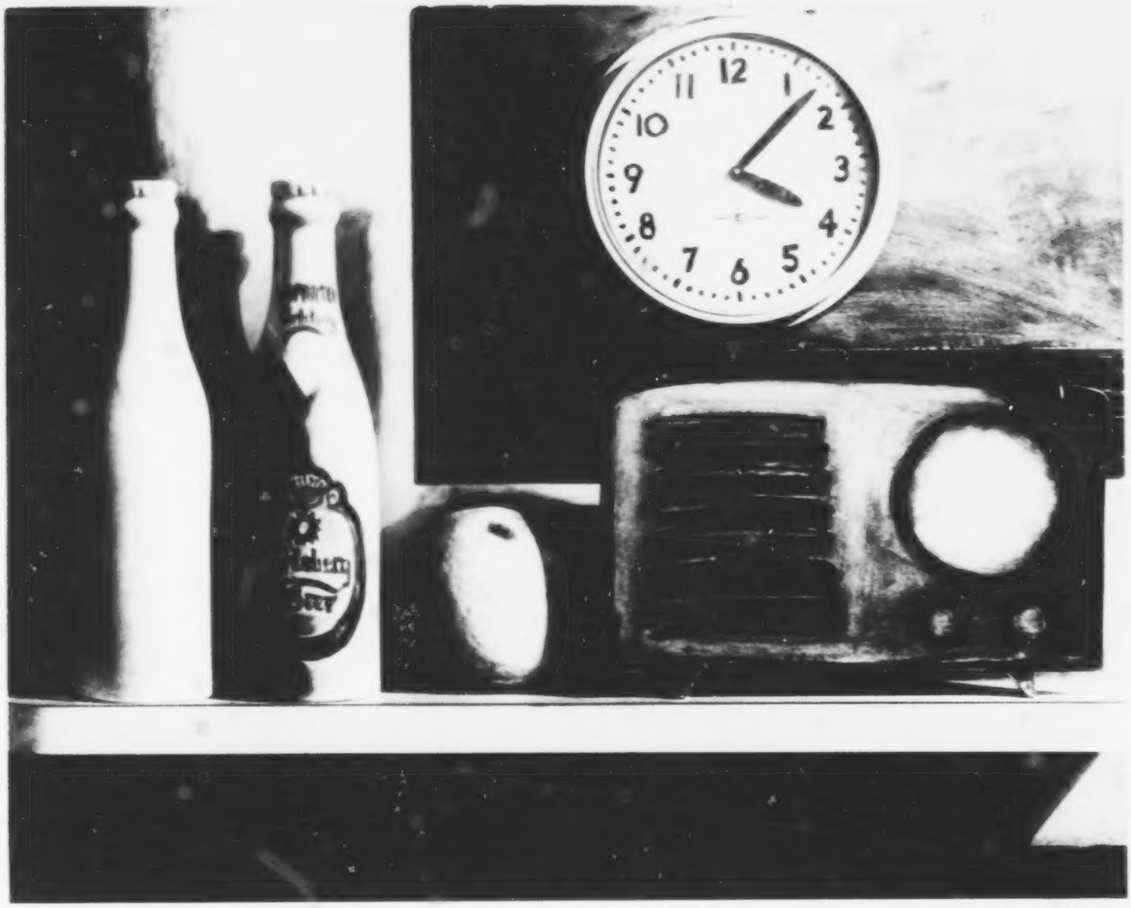
☐ regularly scheduled equipment repair and replacement

☐ a budget for furniture replacement and reconditioning

☐ display space for two- and three-dimensional artwork

☐ visuals provided as an integral part of the instructional program, including art slides, prints, films, filmstrips, videotapes, books, and periodicals

After completing the checklist, evaluators should share program strengths with students, faculty, parents, and the community. They should note areas needing attention in written plans and outline steps for improvement. Through such refinement, quality art programs will contribute to the significant instruction of each student and to the effectiveness of the total school program.



Tom Wesselmann
Drawing 1964 for Still Life No. 42
Construction
48 1/8" x 60" x 10"
Archer M. Huntington Art Gallery
The University of Texas at Austin
Lent by Mari and James Michener

Management: Collaborative Design

Effective art programs exist where district educators work together to attain common goals. Informed and caring administrators, supervisors, and teachers collaborate to form efficient educational leadership. Such collaboration assures that schools will provide all students an educational program to develop maximum individual growth. It supports and encourages productive teaching and learning in art.

Southeast Asian
Hari Hara
Pre-Khmer, c. 675
Stone
Kimbell Art Museum, Fort Worth, acquired with the assistance of a generous grant from the Sid W. Richardson Foundation of Fort Worth

100

Administrative Leadership for Quality Programs

Strong, resourceful leadership by administrators is necessary for implementing and maintaining quality districtwide art programs. Administrators provide leadership through active interest in and support of instruction in the art essential elements. Art instruction thus becomes an integral part of the general well-balanced curriculum and makes significant contributions to the education of all students.

Administrative leadership includes:

- being responsible for having a quality visual arts program in each school
- scheduling adequate time on a regular basis for student mastery of the art essential elements
- understanding the personal and cultural value of art and its importance in the school program
- realizing the difference between adult and student art
- understanding why copying, tracing, and the use of patterns or formulas are not part of the art program
- selecting teachers with strong training and certification in art education and art
- planning with teachers to stimulate and motivate visual art experiences in the school
- providing each art classroom with necessary tables, sinks, and storage
- evaluating art curriculum and district policies supporting the well-balanced curriculum
- securing appropriate materials in sufficient quantities for instruction in the essential elements
- encouraging displays of artwork throughout the school with selections chosen from every grade level
- encouraging field trips to quality art exhibitions
- providing quality advanced academic training programs for teachers
- making professional growth possible by providing released time for teachers to attend state, regional, and national art meetings
- helping to interpret the art program and its benefits to parents and the community

Staffing: Key to Meaningful Instruction

Art Supervisors

Supervisors and consultants, trained and experienced in the visual arts, serve as a valuable instructional resource for central office administrators, principals, teachers, and community groups. They are the organizing and motivating force for sequential and conceptually based art programs districtwide. In addition, art consultants and supervisors coordinate stimulating programs that promote higher level thinking and learning through art instruction Their work is accomplished by:

- providing continual leadership in planning, implementing, and evaluating a quality visual arts program, prekindergarten-Grade 12
- defining components of an effective, comprehensive art program
- suggesting ways that ample time may be scheduled for effective presentation of the art essential elements
- communicating standards for and safe use of art facilities, space, storage, organization, and arrangement of the art classroom
- suggesting quality resources such as new materials, art prints, and museum field trips to support instruction in the essential elements
- organizing appropriate art inservice and advanced academic training programs for teachers
- motivating instructional improvement by providing information on new art techniques and teaching strategies and methods
- communicating why the use of duplicate pictures, step-by-step directions, copying, tracing, patterns, and formulas do not provide true art education
- encouraging a balanced program that includes the development of knowledge and skills in two- and three-dimensional as well as realistic, abstract, and nonobjective forms
- planning programs in which art experiences are suited to the age and ability of the student and are progressive, creative, and supportive of student discovery and learning
- ensuring comprehensive, conceptually based art content that includes instruction in perceiving, expressing, understanding, and evaluating
- communicating appropriate developmental levels of students
- communicating safety standards related to art equipment, tools, and materials
- providing guidelines for selecting and ordering art supplies and equipment through bulk purchasing that results in districtwide economy and efficiency
- attending professional meetings to keep informed in current practices

Districts can develop exemplary art programs throughout their schools through the skills of consultants and supervisors who provide assistance and guidance to teachers, administrators, and the community. While such specialists are an invaluable part of any quality art program, their full-time instructional leadership is critical for districts having 14,000 or more students enrolled. To ensure meaningful assistance and strong, comprehensive instruction in the visual arts, all individuals assigned responsibilities for school art programs should have formal training and teaching experience in the visual arts.

Art Teachers

The teacher is the single most important factor in a successful art program. In addition to everyday classroom activities, the teacher communicates knowledge of the visual arts in ways that challenge all students to learn. The teacher shares the excitement that art has generated from the time our ancestors first drew on the walls of caves to today when artists create images with computers, lasers, and other high tech materials and tools.

The effective teacher helps students see that the study of art transcends the making of objects and the study of art in the past. Through art, students are able to develop unique insights about ways of thinking, learning, communicating, and dealing with the changing future.

All teachers need competency in the subjects they teach. Recognizing this need, the state requires teachers of art to have college training in the art essential elements. School districts also make decisions that affect the kinds of lives that their students are able to lead. The decision as to who shall teach the visual arts—their education background and training in art education and in art—profoundly influences the quality of instruction that students receive.

In the Elementary School

Teachers in the elementary school have a special responsibility—to establish understanding, attitudes, and feelings that the student will value for a lifetime. Quality elementary art programs are the result of school districts' and parents' commitment to quality education. The most effective way to ensure quality art instruction is to provide teachers who are highly trained and knowledgable in all of the subjects they teach, including art.

Certified elementary art specialists have a minimum of four years' study in art and art education. They plan and deliver sequential and comprehensive art instruction based on their knowledge of art content, the growth and development of students, and sound methodology in art education. They continuously improve instruction through student and program evaluation and restructure and develop new pedagogical tasks to effect both the processes and products of art learning. In addition, they enable the principal to schedule required 45-minute, duty-free conference periods for elementary classroom teachers.

In the Secondary School

The content and concepts of art instruction represent comprehension and synthesis of information and skills related to sensory awareness, creative expression, technical proficiency, cultural appreciation, and critical judgment. All teachers instructing in the visual arts in Grades 7-12 must be certified art teachers with knowledge, training, and facility in perception, a variety of art media and art processes, pedagogy, history, and criticism. Staff allotments per building should include sufficient art teachers to develop each student's potential for creative and critical thinking and to individualize instruction to address the varied cognitive, affective, and psychomotor developmental levels of students.

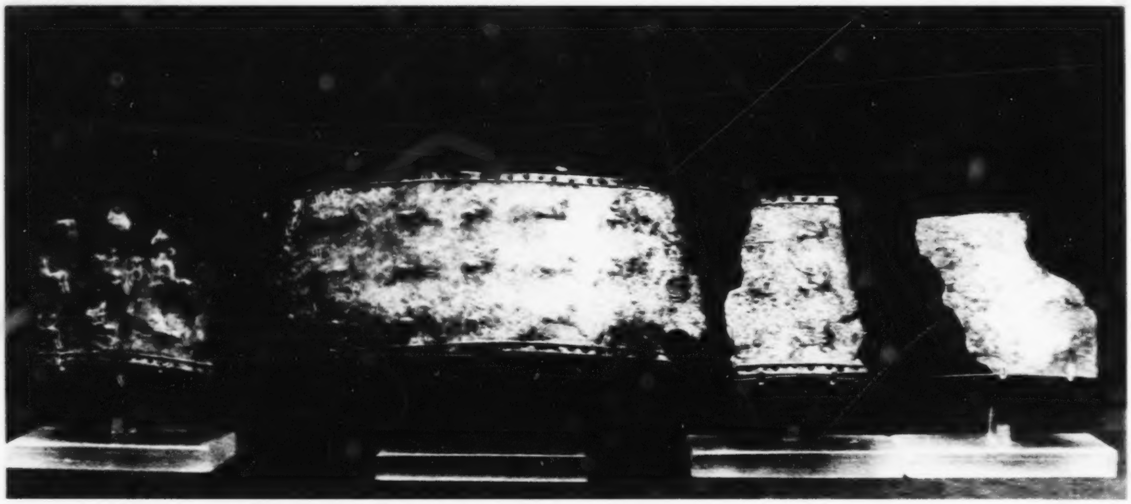
Planning Professional Growth

Staff development is a continuing process that helps teachers define change in the program and achieve new instructional goals. It promotes professional growth and can substantially increase student learning.

District administrators must design and regularly schedule staff development opportunities to meet the teacher's goals and needs relating to classroom instruction in the visual arts. Individuals who are art certified, trained, and experienced in the conceptually based, mandated art program should present such inservice. All professional growth activities should be carefully developed and presented. Effective presentations specifically relate to appropriate instructional levels and content in the art essential elements and provide exemplary models. Isolated art activities and projects have no instructional purpose, and staff development programs should not include them.

School districts, regional education service centers, and colleges and universities should increase quality inservice opportunities in the visual arts. These institutions, along with state and national art professional associations, may plan and conduct art workshops and seminars throughout the year, often for advanced academic credit. School districts should support worthwhile continuing education by providing released time for teachers.

Urartian
Belt
650-600 B.C.
Bronze
Archer M. Huntington
Art Gallery
The University of Texas
at Austin
Archer M. Huntington
Museum Fund, 1983



Places for Learning

The new comprehensive art program requires careful facility planning and organization to provide for significant art learning. Administrators and the art education staff must work together with designers to support art instruction in the essential elements, prekindergarten through Grade 12. Room design should provide for demonstration, instruction, monitoring of work in progress, and safety. The sample floor plans for elementary, intermediate, middle, and high schools presented on pages 102-107 represent effective planning for diverse needs.

In the Elementary School

The quality art room is visually attractive and provided with equipment, supplies, and materials to meet instruction required by the essential elements. In an effective art program, every elementary school has one special art room for every 300 students. Adequate storage space for supplies, materials, equipment, and work-in-progress should be in or connected to the art room. Both open and closed storage areas should be provided. The room should be flexible enough to be used for large-group, individual, or small-group activity.

The Art Room

Recommendations of art educators will be of special help to school personnel planning to build new art rooms or to renovate existing facilities. Every elementary school building should have an art room available for use by the certified art teacher. The room is designed to facilitate art instruction in both production and appreciation. A second art room to be used by self-contained classroom teachers is desirable.

The art room should be accessible to the outside since some teaching takes place in the natural environment. Planners should locate the art room away from reading and some remedial classrooms so that laboratory work such as distribution of materials and supplies and cleanup are not a distraction.

The art room should have a minimum of 50 square feet per student, exclusive of storage space. In addition, each art room should have a carpeted resource area with room-darkening shades. It should include the following:

- table and chairs
- bookshelves
- books
- magazines
- large reproductions of paintings
- audiovisual equipment
- slide projector
- film projector
- overhead projector
- slide sorter
- computer
- storage for slides, reproductions, and videocassettes
- chalkboard for instruction

Nagasawa Rosetsu
***Tiger*, after 1792**
Ink and color on paper
78¼" x 14" (scroll)
Dallas Museum of Art
General Acquisitions Fund

An outdoor work space, to use when the weather permits, provides a valuable area for some types of activities. The optimum arrangement is for the area to adjoin the art room, thus making it accessible to tools and materials. Large or sliding doors make it possible to move tables or equipment outdoors if necessary.

Floors should be easily cleaned and stain-resistant since they often are used as work surfaces. The learning resource portion of the art room should be carpeted.

Island or peninsula sinks equipped with a trap and with storage space for water jars, brushes, and paints are desirable. They should be easily accessible to students and not located in corners or closets. Each sink or clean-up area should be large enough to accommodate a maximum of six students at a time. Consideration should be given to step-on controls for sinks.

Tables should seat four students and provide individual working areas large enough for 18" x 24" paper and paints or drawing media. Tables should have a nonglare, washable surface and adjustable legs.

Adequate storage should be provided. Inside measurements of all storage cabinets must provide accommodation for materials, equipment, and unfinished work. Adjustable shelving creates flexibility in the use of storage space.

Provision should be made for the storage of the following:

- various kinds of art media
- tools and equipment
- moist clay
- paper, 18" x 24" and 22" x 28"
- unfinished clay pieces
- other unfinished artwork
- mounted art work

Safe air standards must be met through provision of adequate ventilation and outside exhaust. All kilns should be properly ventilated.

Display Space

Art rooms require display space for both two- and three-dimensional work. Display areas for two- and three-dimensional work should also be provided in the halls and other areas of the school building.

Display spaces and cases should be well lighted and equipped with multiple lighting plug-in tracks for spot lighting. Some portable display areas are desirable.

Surfaces of all display areas should be of a porous type material in which teachers can insert various hanging devices—pins, staples, tacks. A track strip above the display area for securing heavy objects is desirable. Ceiling hooks for hanging special three-dimensional work should be provided.

The Self-Contained Classroom

Students can participate in many art activities at their individual desks in the regular classroom. This arrangement presents few problems for the teacher. When a larger working area is needed, students may place large pieces of board such as ¼" plywood on top of the desks.

Teachers should set aside a special place in the room as an art corner for individuals or groups to work as time allows or occasion arises. This area should have a large table with basic art supplies always available.

Easels, tables, and the floor in the classroom or hall may provide a working space. Teachers may attach wrapping paper to the wall, chalkboard, and bulletin board to provide additional work areas.

Students may store their materials in individual boxes or similar containers labeled with their names. Teachers may store general supplies on shelves and in drawers, cabinets, and boxes that may be easily reached by the student. They should store similar materials together and label storage areas. Clay, sawdust, wood, and collage materials need special containers. Teachers should provide storage for unfinished as well as for completed work.

In the Secondary School

The art program in the secondary school depends in great part on adequate, well-planned facilities for instruction.

The Art Room

The art room should be on the first or ground floor, adjacent to a service entrance, the auditorium, and parking areas. Planners should locate the room as far as possible from other classrooms so that art laboratory work will not interfere with classroom study.

An enclosed patio with sliding class doors can provide auxiliary space for display, a natural light source, and a space for individual and group work.

The art room should have a minimum of 65 square feet per student, excluding storage and teacher's work space, and should provide for ease of traffic flow. Adequate space should also be planned for special furniture and equipment such as easels, potter wheels, floor looms, and darkroom developing tanks and enlargers.

The teacher's office and work area should be adequate in size to house several filing cabinets, bookshelves, a teacher's desk, and a large storage-type drafting table. A glass-enclosed office is preferred.

Each art room should have a special carpeted learning resource area that includes the following:

- table and chairs
- bookshelves
- textbooks
- reference books
- magazines
- large art prints of major artworks
- audiovisual equipment
  - slide projector
  - film projector
  - overhead projector
  - projection screen
  - opaque projector
  - computer
  - slide sorter
- storage for slides, film loops, reproductions, videocassettes, software, and other visual materials
- chalkboard for instruction

Lady Bird Johnson, honorary chair of Texas Youth Art Month celebration in the Capitol Rotunda, Austin

In addition, the art room should have the following features:

- ceilings of light, acoustically treated materials
- tile or vinyl floor covering of a medium color with one area of concrete for special activities
- a chalkboard at least 3' x 4' reversible to a bulletin board or display board
- walls of a light, neutral color to aid in light reflection
- outside walls with as much glass as is structurally possible. At the least, windows should be floor-to-ceiling height, with nonglare glass
- room-darkening shades to accommodate the visual aid program
- electrical outlets (110-volt) spaced every four feet around the room with a sufficient number of circuits to allow for simultaneous use of outlets. An outlet of 220 volts is necessary for kilns and other special equipment.
- gas outlets in the three-dimensional work area for burners, torches, and casting machines
- adequate ventilation and outside exhaust required by safe air standards. All kilns must be properly ventilated.

Sinks, island or peninsula type and equipped with removable traps, should be easily accessible from all parts of the room. Room designers should not locate sinks in corners or in storage areas.

Each sink or clean-up area should be large enough to accommodate a maximum of six students at a time. Planners should consider step-on controls for sinks. Sinks should be at least 15 inches deep and equipped with hot and cold water. Storage areas under sinks are appropriate for water jars and cleaning equipment.

The following types of furniture will provide work areas for a variety of art activities:

- a number of large, heavy, plastic-laminated tables with adjustable legs and seating for four persons
- at least two hardwood tables for heavy work
- individual desks
- standing easels
- tall stools for use at standing easels
- stools for use at tables

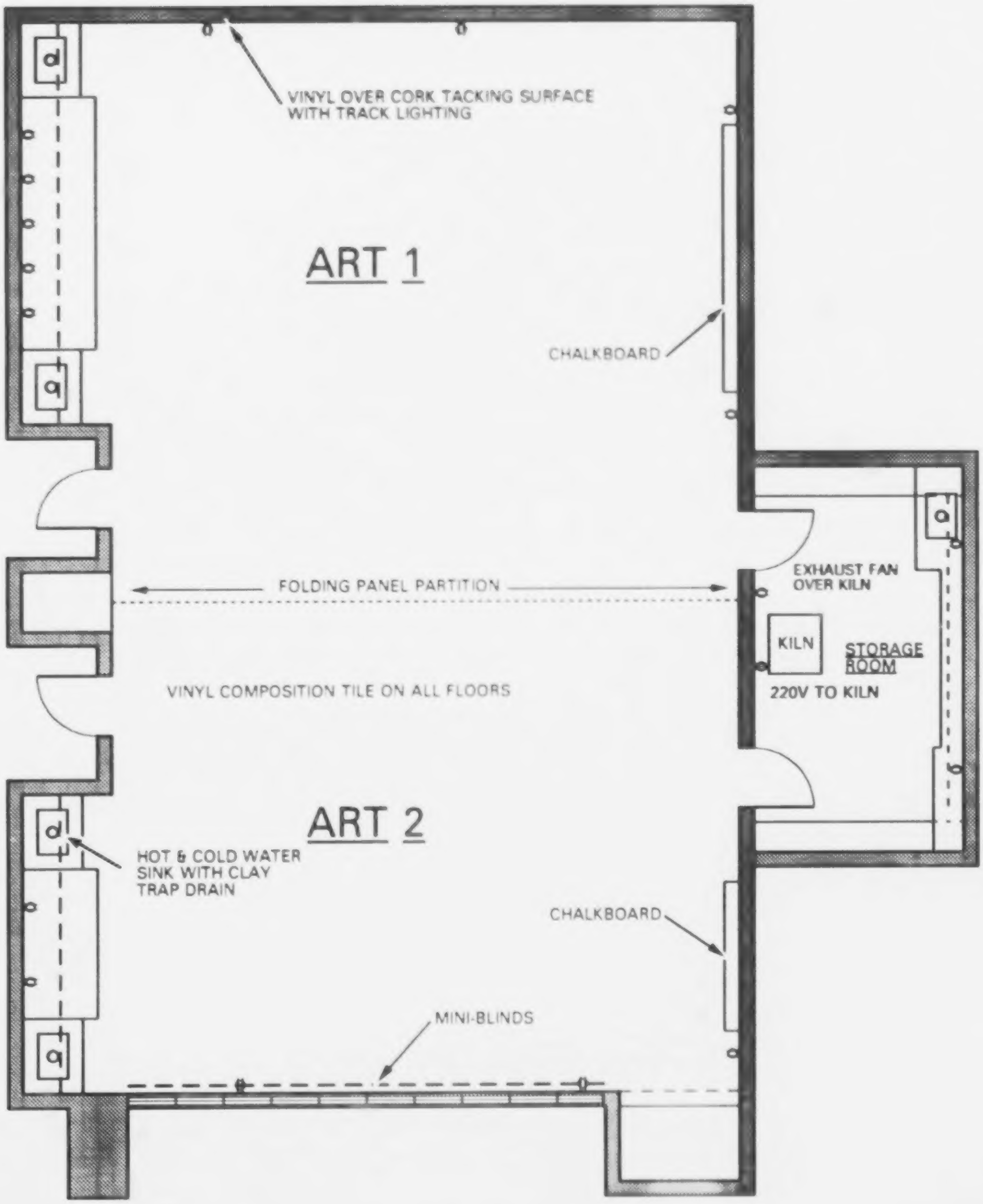
A storage room equal to one-fourth the area of the entire laboratory area should serve as the chief supply source. A general storage area in the laboratory should accommodate student work. Both deep and narrow shelving are necessary. Shallow drawers and shelves for flat work, flexible shelving for three-dimensional work, and areas for equipment and tool storage are needed. Trays in lockable cabinets are assigned to students and provide a means of distributing and protecting materials and tools. Portable horizontal drying racks are a necessity.

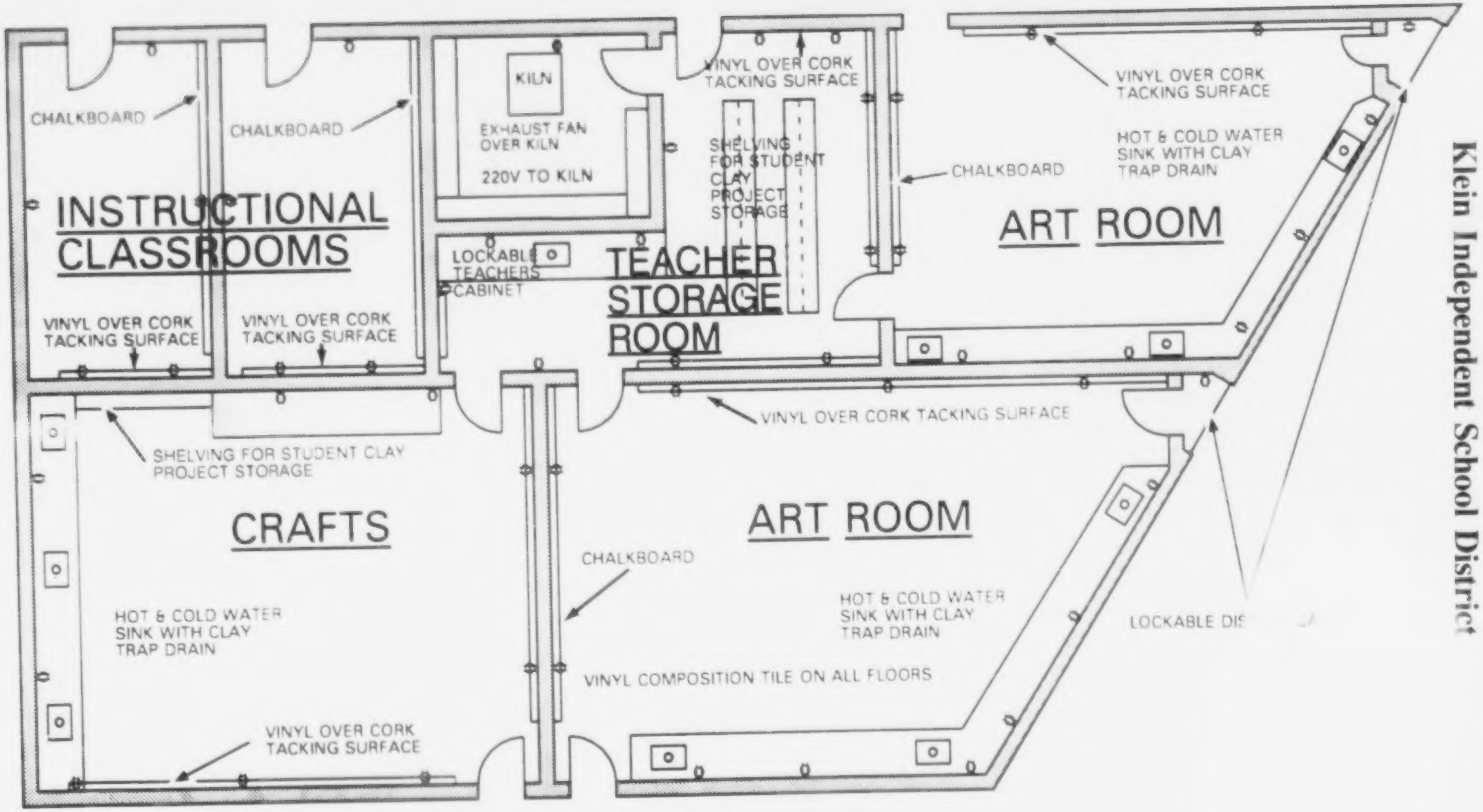
Display Space

Teachers should reserve one wall of the classroom for tacking or hanging student work. Display areas for both two- and three-dimensional work are needed, along with shelves and cases for sculpture, ceramics, and jewelry. Display spaces and cases should be well lighted and equipped with multiple lighting plug-in tracks with movable spotlights. A portable display area and some portable display systems are desirable. Ceiling hooks should be available for hanging three-dimensional artwork. If the area is not secure, key locks should be installed on display doors. The surface of the display areas should be of a porous material that will accommodate hanging type devices—pins, staples, and tacks. A track strip above the display area for securing heavy objects is desirable. Designers should also provide ceiling hooks for hanging special three-dimensional work.

Sample Floor Plans
Elementary School

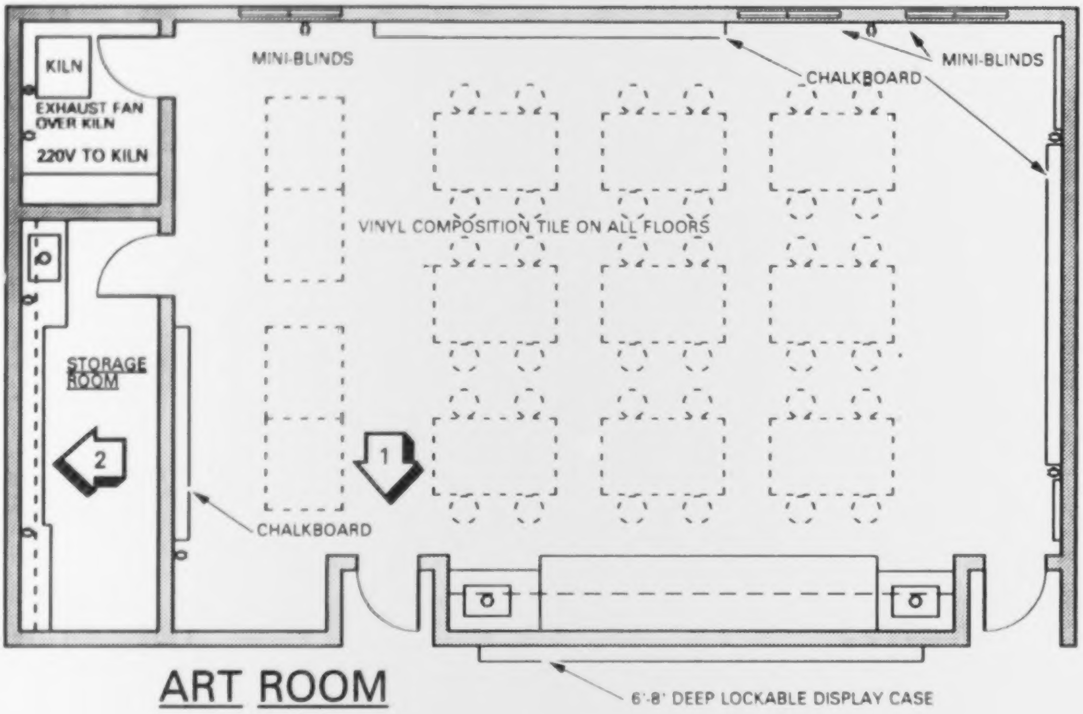
Oak Hollow Elementary School
Arlington Independent School District


VINYL OVER CORK TACKING SURFACE WITH TRACK LIGHTING
ART 1
CHALKBOARD
FOLDING PANEL PARTITION
EXHAUST FAN OVER KILN
KILN
STORAGE ROOM
220V TO KILN
VINYL COMPOSITION TILE ON ALL FLOORS
ART 2
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
CHALKBOARD
MINI-BLINDS

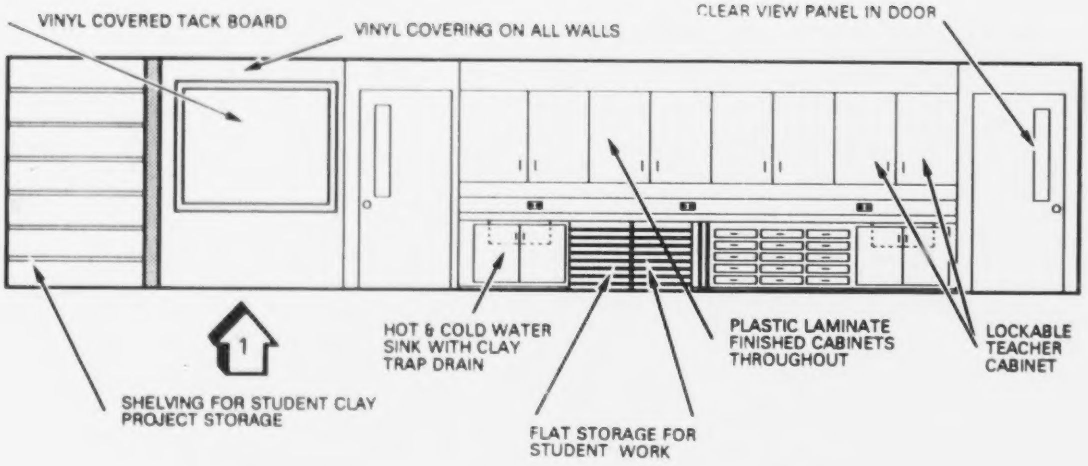

CHALKBOARD
CHALKBOARD
KILN
EXHAUST FAN OVER KILN
220V TO KILN
VINYL OVER CORK TACKING SURFACE
SHELVING FOR STUDENT CLAY PROJECT STORAGE
CHALKBOARD
VINYL OVER CORK TACKING SURFACE
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
INSTRUCTIONAL CLASSROOMS
LOCKABLE TEACHERS CABINET
TEACHER STORAGE ROOM
ART ROOM
VINYL OVER CORK TACKING SURFACE
VINYL OVER CORK TACKING SURFACE
VINYL OVER CORK TACKING SURFACE
SHELVING FOR STUDENT CLAY PROJECT STORAGE
CRAFTS
ART ROOM
CHALKBOARD
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
LOCKABLE DIS
VINYL COMPOSITION TILE ON ALL FLOORS
VINYL OVER CORK TACKING SURFACE

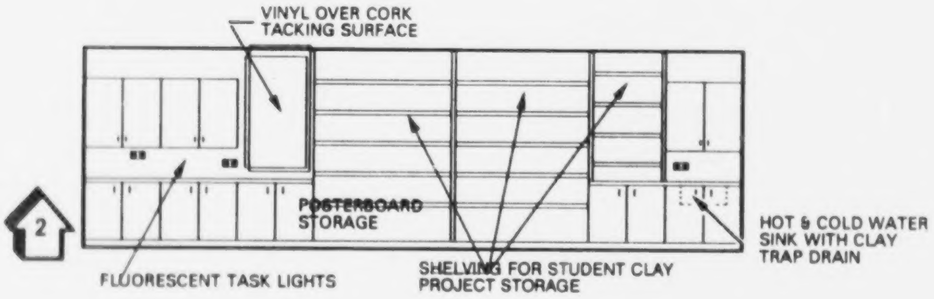
Doerre Intermediate School
Klein Independent School District

Prototype Middle School
Arlington Independent School District



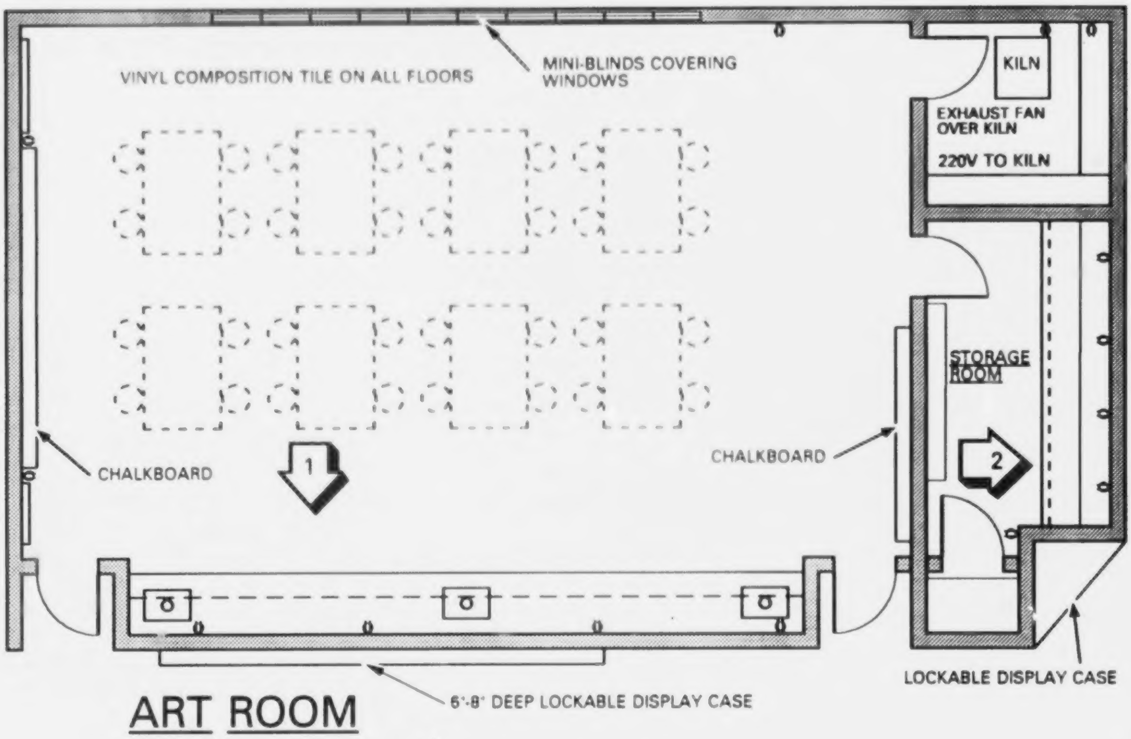
ART ROOM

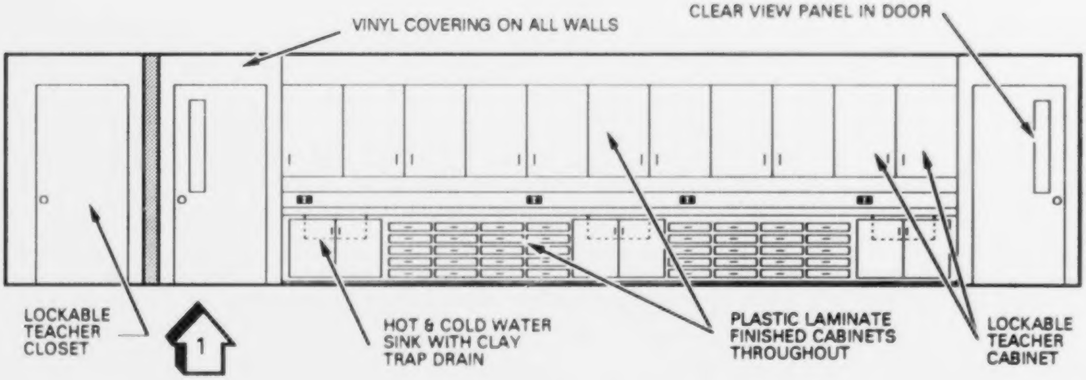

VINYL COVERED TACK BOARD
VINYL COVERING ON ALL WALLS
CLEAR VIEW PANEL IN DOOR
1
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
PLASTIC LAMINATE FINISHED CABINETS THROUGHOUT
LOCKABLE TEACHER CABINET
SHELVING FOR STUDENT CLAY PROJECT STORAGE
FLAT STORAGE FOR STUDENT WORK

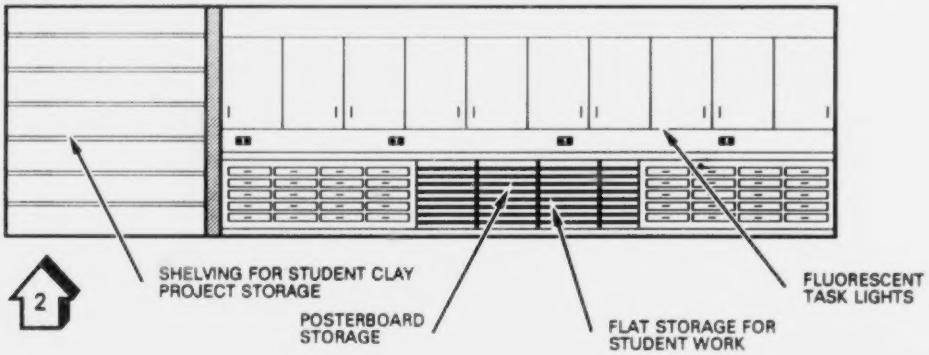

VINYL OVER CORK TACKING SURFACE
2
POSTERBOARD STORAGE
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
FLUORESCENT TASK LIGHTS
SHELVING FOR STUDENT CLAY PROJECT STORAGE

High School

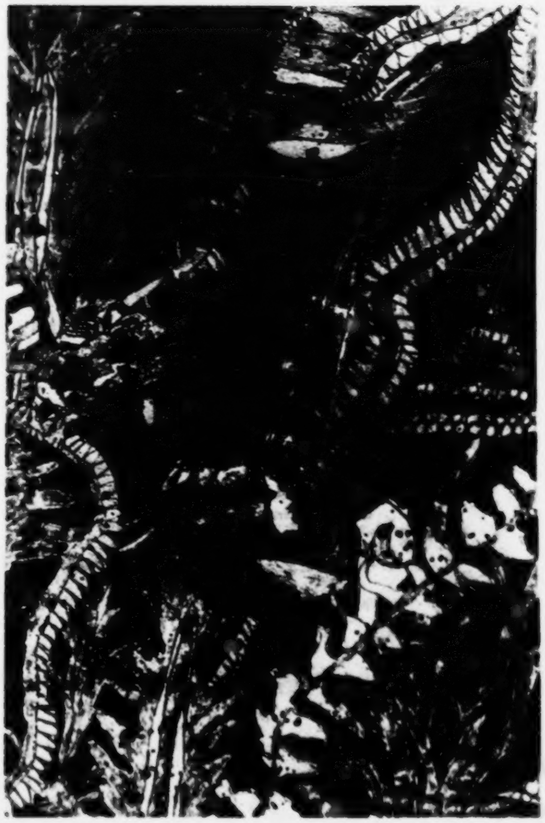
Prototype Middle School
Arlington Independent School District




VINYL COVERING ON ALL WALLS
CLEAR VIEW PANEL IN DOOR
LOCKABLE TEACHER CLOSET
1
HOT & COLD WATER SINK WITH CLAY TRAP DRAIN
PLASTIC LAMINATE FINISHED CABINETS THROUGHOUT
LOCKABLE TEACHER CABINET


2
SHELVING FOR STUDENT CLAY PROJECT STORAGE
POSTERBOARD STORAGE
FLAT STORAGE FOR STUDENT WORK
FLUORESCENT TASK LIGHTS

Resources for Learning



Mark Navarro, student
Grade 2
Crayon batik
Cummings Elementary School
Gloria McCoy, teacher
Alief Independent School District

Basic Art Materials and Equipment

For the Elementary School

Teachers should select materials to support both the exploratory and expressive content of the elementary art curriculum. The essential elements for prekindergarten through Grade 6 emphasize exploration and inventive expression and indicate art materials to support these experiences. Elementary school art requires visual resources for instruction in art appreciation and evaluation and media and tools for student participation in processes such as drawing, painting, modeling, construction, printing, weaving, and photographic imagery.

Selection of materials should be based on instructional plans and should be made available to teachers well in advance of need. Educators should allow their curriculum planning to determine materials rather than the availability of materials to direct instruction. Budgets should provide funds for both consumable and nonconsumable items along with the provision, maintenance, repair, and replacement of equipment and tools. Many items are not truly consumable but require planned replacement on a three- to five-year cycle. Teachers use art media regularly to instruct students in the essential elements, and media will need to be replenished each year.

Materials planning should provide for:

- a variety of types of large-sized papers, at least 18" x 24"
- a variety of brush sizes, one-half to two inches
- paints: tempera and school acrylics
- a variety of drawing materials: crayons, pencil, chalk, crayon
- a variety of fibers: yarns, floss, muslin, burlap
- a variety of materials for modeling and construction: clay, paper-mache, found materials, cardboard, plaster
- a variety of materials for printmaking: sponges, printing inks, foam and rubber brayers, inking plates, cardboard, styrofoam
- tools and equipment for weaving, printmaking, constructing, and modeling processes
- paste, liquid white glue, and other adhesives
- art prints, slides, filmstrips, videos, and film
- periodicals

For additional information, see Basic Art Materials and Tools in Appendices G-1 and G-2.

For the Secondary School

The size, scope, and variety of art courses approved for Grades 7-12 require careful planning for selection of materials and supplies. Teachers should select consumable and nonconsumable materials that most effectively support instruction in the essential elements. Selection of supplies in large quantity, but of good quality, should minimize costs and promote student experimentation and boundary pushing. Art supplies should be varied and sufficient to provide each student with materials and tools to maximize on-task learning. The levels of sophistication and complexity of media should match student understanding and skills, offering a progression of new materials and tools to challenge and motivate art study and expression.

Instructional materials and media necessary for an effective art program include:

- art prints, slide sets, filmstrips, video cassettes, and films
- video equipment and tapes
- computers and software to support instruction in emerging technologies
- art periodicals
- transparencies of art works
- teaching art media and equipment for demonstrations and lectures

Additional suggestions for materials, supplies, and tools are listed in Appendices G-3 and G-4.

Some Choices for Instructional Resources

Print Materials

State-Adopted Textbooks

Art textbooks are important instructional resources for students and teachers. State-adopted art texts are provided free to all public school districts and include:

teacher resource books	Grades 1-3
teacher resource books	Grades 4-6
student textbooks and teacher guides	Art, Grade 7
student textbooks and teacher guides	Art, Grade 8
student textbooks and teacher guides	Art I (comprehensive)
student textbooks and teacher guides	Art II-IV (drawing, painting, ceramics, art appreciation/ history, and photography)

Textbooks are basic instructional tools, providing support and ideas for both teaching and learning the art essential elements. School districts are required to supply one teacher resource book per teacher assigned to teach art in Grades 1-6. Secondary teachers are provided textbooks on the basis of subject or grade membership for Grades 7-8 and subject or course membership for Grades 9-12.

A local committee, including teachers, selects textbooks for use in the school district from state-approved multiple lists. The committee may select single or multiple textbooks; the district's textbook custodian orders the texts for teachers. Additional information may be found in the publication, *Textbooks, Current Adoption Bulletin*, published annually by the Texas Education Agency. The publication, *New Textbook Adoptions, A Guide For Selecting Textbooks*, also is published annually by the Texas Education Agency to assist local textbook committees in making selections.

Each teacher of art is to use the state-adopted art textbooks to assist in basic instruction. No text, however, should be considered the sole instructional resource because art instruction is student centered and process oriented.

Teacher Resource Books

Adams, James L.
The Care and Feeding of Ideas
Reading: Addison-Wesley Publishing, Inc., 1986

Anderson, Yvonne
Teaching Film Animation to Children
New York: Van Nostrand Reinhold, 1970

Arnheim, Rudolph
Visual Thinking
Berkley: University of California Press, 1980

Ashurst, Elizabeth
Collage
London: Marshall Cavendish Publication, 1976

Bologenese, Don
Mastering the Computer for Design and Illustration
Lakewood: Watson-Guptill Publications, 1988

Bruandet, Pierre
Photograms
New York: Watson-Guptill Publications, 1973

Burden, Ernest
Design Simulation
Lakewood: Watson-Guptill Publications, 1988

Chaet, Bernard
The Art of Drawing
New York: Holt, Rinehart and Winston, 1983

Cheatham, Frank, Jane Hart Cheatham, and Cheryl Haler Owens
Design Concepts and Applications
Englewood Cliffs: Prentice Hall, Inc., 1987

Churchill, Angiola
Art for Preadolescents
New York: McGraw-Hill, 1970

Cobb, Virginia
Discovering the Inner Eye
Lakewood: Watson-Guptill Publications, 1988

Cohen, Elaine Pair and Ruth Straus Gainer
Art, Another Language for Learning
New York: Citation Press, 1984

Colter, Lynn R.
Junior Art Museum
Cincinnati: J.A.M. Printing Co., 1977

Cooke, Robert
Designing with Light On Paper and Film
Worcester: Davis Publications, 1969

de Bono, Edward
Lateral Thinking: Creativity Step by Step
New York: Harper and Row, 1970

De Grandis, Laugina
Theory and Use of Color
Englewood Cliffs: Prentice Hall, Inc., 1987

Edwards, David D.
How To Be More Creative
Cambell: Occasional Productions, 1978

Erdt, Margaret H.
Teaching Art in the Elementary School
New York: Holt, Rinehart and Winston, 1954

Feldman, Edmund Burke
Becoming Human Through Art
Englewood Cliffs: Prentice Hall, Inc., 1970

Feldman, Edmund Burke
Thinking About Art
Englewood Cliffs: Prentice Hall, Inc., 1985

Freeman, Michael
Cameras and Lenses The Image
Lakewood: Watson-Guptill Publications, 1988

Gardner, Helen
Art Through The Ages
New York: Harcourt Brace Jovanovich, Inc., 1980

Glubok, Shirley
The Art of Ancient Egypt
New York: Antheneum Publishers, 1963

Greenberg, Pearl
Art and Ideas for Young People
New York: Van Nostrand Reinhold, 1970

Hart, Frederick
Art: The History of Painting, Sculpture, Architecture
Englewood Cliffs: Prentice Hall, Inc., 1983

Hirschl, Milton
Creative Figure Drawing: Art From Life—Life From Art
Englewood Cliffs: Prentice Hall, Inc., 1988

Howell-Koehler, Nancy
Soft Jewelry, Design, Techniques and Materials
Englewood Cliffs: Prentice Hall, Inc., 1977

Hurwitz, Albert and Stanley S. Madeja
The Joyous Vision
Englewood Cliffs: Prentice Hall, Inc., 1977

Jacobs, Ted Seth
Light for the Artist
Lakewood: Watson-Guptill Publications, 1988

James, Jane H.
Perspective Drawing: A Point of View
Englewood Cliffs: Prentice Hall, Inc., 1988

Jenkins, Sarah
Images of Change
St. Louis: Milliken Publishing Co., 1974

Kay, Alan
Photography in Art Teaching
London: B.T. Batsford, 1973

Kolberg, Don and Jim Bagnall
The All New Universal Traveler
Los Altos: William Kaufmann, Inc., 1981

Kinsey, Anthony
How To Make Animated Movies
New York: The Viking Press, 1970

Krantz, Les
Texas Art Review
Houston: Gulf Publishing Co., 1982

Lauer, David A.
Design Basics
New York: Rinehart and Winston, 1979

Laury, Jean Ray and Joyce Alken
Creating Body Coverings
New York: Van Nostrand Reinhold, 1973

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Film Making in Schools
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Englewood Cliffs: Prentice Hall, Inc., 1988

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New York: Harper and Row, 1985

Zelanski, Paul
Shaping Space
New York: Holt, Rinehart and Winston, 1987

Periodicals

African Arts
African Studies Center
University of California
Los Angeles, CA 90024

American Artist
1 Color Court
Marion, OH 43302

American Crafts
American Crafts
Council
P.O. Box 561
Martinsville, NJ 08836

Architectural Record
P.O. Box 564
Highstown, NJ 08520

ARTS
23 East 26th Street
New York, NY 10010

Art Education
National Art Education
Association
1916 Association Drive
Reston, VA 22091

Art Inside
The Evergreen Video
Society
213 West 35th Street
New York, NY
10001-4204

Art Journal
College Art Association
of America
275 Seventh Avenue
New York, NY 10001

Art Forum
P.O. Box 980
Farmington, NY 11737

Art in America
150 E. 58th Street
New York, NY 10022

ART NEWS
48 West 38th Street
New York, NY 10018

Art Today
P.O. Box 12830
Wichita, KS 67277

Artweek
1628 Telegraph Avenue
Oakland, CA 94612

Newsweek
The Newsweek Building
Livingston, NJ 07039

Portfolio
Subscription Service
Bureau
P.O. Box 2714
Boulder, CO 80322

*Queue Educational
Video*
562 Boston Avenue
Bridgeport, CN 06610

Sculpture
1050 Potomac Street,
NW
Washington, DC
20007

School Arts
50 Portland St.
Worcester, MA 01608

Smithsonian Institution
Smithsonian
Association
P.O. Box 404
Flushing, NY 11478

Time
Time Life Building
Chicago, IL 60611

Pamphlets

Assessing Curriculum Guides for Art Education
National Art Education Association
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Career Resources List for Visual Artists
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Kansas City, MO, 1987

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Reston, VA, 1981

Purposes, Principles, and Standards for School Art Programs
National Art Education Association
Reston, VA, 1982

Quality Art Education: Goals For Schools
Texas Art Education Association
Austin, TX, 1986

Visuals

Posters And Art Prints

Harry Abrams
110 E. 59th Street
New York, NY 10022

American Book Company
450 West 33rd Street
New York, NY 10001

Art Education
Blauvelt, NY 10913

Metropolitan Museum of Art
Fifth Ave. and 82nd Street
New York, NY 10028

Museum of Modern Art
11 West 53rd Street
New York, NY 10001

My Weekly Reader-Art Gallery
Education Center
Columbus, OH 43216

The National Art Education Association
1916 Association Drive
Reston, VA 22091

National Gallery of Art
Constitution Avenue and 6th Street
Washington, DC 20001

New York Graphic Society
140 Greenwich Avenue
Greenwich, CN 06830

Penn Print Company
572 Fifth Avenue
New York, NY 10036

Prothmann, Inc.
2378 Soper Avenue
Baldwin, NY 11510

Shorewood Reproductions, Inc.
Department 2
724 Fifth Avenue
New York, NY 10019

Skira Art Books
World Publishing Company
2231 West 110 Street
Cleveland, OH 44102

University Galleries
Department SA
520 Fifth Avenue
New York, NY 10036

University Prints
15 Brattle Street
Harvard Square
Cambridge, MA 02138

Van Nostrand Reinhold Company
450 West 33rd Street
New York, NY 10001

Slides And Filmstrips

American Council on Education
1785 Massachusets Avenue, NW
Washington, DC 20063

American Library Color Slide Company
P.O. Box 5810
New York, NY 10017

American Crafts Council
29 West 53rd Street
New York, NY 10019

Art Institute of Chicago
S. Michigan Avenue and E. Adams
Chicago, IL 60603

Art Now, Inc.
320 Bonnie Burn Road
Scotch Plains, NJ 07076

Art Resource
65 Bleecker Street
New York, NY 10012

Asian Art Photo Distribution
Department of The History of Art
University of Michigan
Ann Arbor, MI 48109

Audio Visual Center
Indiana University
Bloomington, IN 47401

Bailey Film Associates
11559 Santa Monica Boulevard
Los Angeles, CA 90025

Dr. Black Color Productions
1309 N. Genese Avenue
Los Angeles, CA 90025

Budek Films and Slides
1023 Waterman Avenue
East Providence, RI 02906

Center for Humanities, Inc.
2 Holland Ave.
White Plains, NY 10603

Colonial Films
71 Walston Street
Atlanta, GA 30303

Educational Dimensions Corporation
Box 488
Great Neck, NY 11022

Educational Audio Visual, Inc.
Pleasantville, NY 10570

Gould Media, Inc.
44 Parkway West
Mt. Vernon, NY 11052

Grolier Educational Corporation
845 Third Avenue
New York, NY 10022

Hester and Associates
11422 Harry Hines Boulevard
Dallas, TX 75229

Image Color Slides
P.O. Box 811
Chapel Hill, NC 27514

International Film
Bureau, Inc.
332 S. Michigan Avenue
Chicago, IL 60604

Libraries Unlimited
P.O. Box 263
Littleton, CO 80160

Life Filmstrips
Time-Life Building
Rockefeller Center
New York, NY 10020

McGraw-Hill
1121 Avenue of the
Americas
New York, NY 10036

McIntyre Visual
Publishing Company
716 Center Street
Lewistown, NY 14092

Miniature Gallery
2 Birds Hill Rise
Oxshott Surrey, KT 220SW

National Gallery of Art
Constitution Avenue and
6th Street, NW
Washington, DC 20001

Prothmann, Inc.
2378 Soper Ave.
Baldwin, NY 11510

Sandak, Inc.
4 East 48th Street
New York, NY 10017

Saskia, Limited
P.O. Box 621109
Littleton, CO 80123

Society for Visual
Education, Inc.
1345 Diversy Parkway
Chicago, IL 60614

Universal Color Slide
Company
1221 Main Street, Suite 203
Weymouth, MA 02190

University Prints
15 Brattle Street
Harvard Square
Cambridge, MA 02138

Van Nostrand Reinhold
Company
450 West 33rd Street
New York, NY 10001

VRI, Inc.
P.O. Box 45734
Los Angeles, CA 90045

Films

ACI Films, Inc.
16 West 46th Street
New York, NY 10036

American Crafts Council
29 West 53rd Street
New York, NY 10019

American Federation of
Arts
42 East 65th Street
New York, NY 10021

Bailey Film Associates
11559 Santa Monica
Boulevard
Los Angeles, CA 90025

B.F.A. Educational
Media
2211 Michigan Avenue
Santa Monica, CA 90404

Brandon Films, Inc.
221 West 57th Street
New York, NY 10019

Center for Mass
Communication
Columbia University
Press
562 West 113th Street
New York, NY 10025

Contemporary Films,
Inc.
330 West 42nd Street
New York, NY 10036

Contemporary Films
McGraw-Hill
Princeton Road
Highstown, NJ 08520

Encyclopaedia Britannica
Films, Inc.
425 N. Michiagan Avenue
Chicago, IL 60611

International Film
Bureau, Inc.
332 S. Michigan Avenue
Chicago, IL 60604

Janus Films
745 Fifth Avenue
New York, NY 10022

McGraw-Hill
1121 Avenue of the
Americas
New York, NY 10036

Monument Film
Corporation
267 West 25th Street
New York, NY 10001

Museum of Modern Art
11 West 53rd Street
New York, NY 10019

Museum Without Walls
Universal City Studios,
Inc.
221 Park Avenue S
New York, NY 10003

NBC Educational
Enterprises
30 Rockefeller Plaza
New York, NY 10020

NIT Bureau of Audio
Visual Education
School of Education
Indiana University
Bloomington, IN 47401

Pyramid Films
Box 1048
Santa Monica, CA 90406

Sterling Movies
375 Park Avenue
New York, NY 10022

Time-Life Films
43 West 16th Street
New York, NY 10011

Universal Education
Visual Arts
221 Park Avenue,
South
New York, NY 10003

University of Southern
California
Film Distribution
Section
University Park
Los Angeles, CA 90007

Warren Schloat
Productions, Inc.
Pleasantville, NY 10570

Computer Software

Adobe Illustrator
Version 1.11, Computer Graphics Software
Mountain View: Adobe Systems, Inc., Disc

Cricket Draw
Version 1.1, Computer Graphics Software
Malvern: Cricket Software, Inc., Disc

Draw It Again, Sam
Version 1.1, Computer Graphics Software
Frazier: Aba Software, Inc., Disc

Fontographer
Version 1.00, Computer Fonts
Plano: Altsys Corp., Disc

Pixel Paint
Version 1.1, Computer Graphics Software
Mountain View: Super Mac Software, Disc

Super Paint
Version 1.0p, Computer Graphics Software
San Diego: Silicon Beach Software, Disc

Thunderscan
Version 1.2, Optical Scanner and Software
Orinda: Thunderware, Inc., Hardware and Disc

Video Works
Version 1.1, Computer Animation Software
Mountain View: MicroMind, Inc., Disc

Community Resources

A variety of community resources is available for general enrichment of the comprehensive school art program. Human and cultural resources that provide opportunities for students to relate art to every day life include:

- instructional field trips to outstanding museums, institutions, galleries, studios, and art-related businesses; demonstrations and lectures by guests, including architects, collectors, critics, professional artists, designers, and museum out reach art educators
- firsthand environmental learning experiences such as searching and classifying to understand natural structures and design, selecting and interpreting ideas through drawing and painting from direct sources, and finding and preparing natural clay and glazes
- student work experiences in the community such as mentorships and apprenticeships to designers, architects, jewelers, fiber artists, and the art museum
- opportunities to observe and discuss local architecture and art in public places; cooperative art experiences with local colleges and universities
- participation in an artist-in-education program

Educators may add enrichment programs to the curriculum to extend and enhance art learning. Community resources, however, do not substitute for the comprehensive school art program required by State Board rule. As in other subjects, art instruction must be regularly planned and delivered by certified teachers trained in art education philosophy, methodology, and materials. Such instruction provides all students with opportunities for achieving sequentially significant learnings in the essential elements of art. Further, it indicates serious administrative support and commitment to the well-ballanced curriculum described in Chapter 75. Therefore, educators should take care to ensure that the community resources selected enhance strong visual arts programs that are already in place, rather than replace state-mandated art instruction.

Individual resource persons must also be selected carefully. Each visit should relate directly to classroom instruction and enable students to understand creative processes and the application of art concepts and skills to daily life and work.

Other community involvement may include individuals and representatives of firms or businesses who want to contribute to the art program through services, supplies, special equipment, and implementation of special programs.

All of these community resources provide students in the visual arts with truly meaningful opportunities when they reinforce and enrich a comprehensive visual arts program that is already well established.

Appendix A

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Approaches to Art in Education
New York: Harcourt Brace Jovanovich, Inc., 1979

Chapman, Laura H.
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New York: Teachers College Press, 1982

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Gaitskell, Charles D. and Albert Hurwitz
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New York: Harcourt Brace Jovanovich, Inc., 1982

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An Art Teacher In Every School
Columbia: Whitehall Publishers, 1983

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The Gifted And Talented In Art: A Guide to Program Planning
Worcester: Davis Publications, Inc., 1983

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Creative and Mental Growth
New York: Macmillan Publishing Co., Inc., 1982

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Art, Culture and Environment: A Catalyst for Teaching
Dubuque: Kendall-Hunt, Inc., 1980

National Art Education Association
Essentials of a Quality Art Program
Reston, VA: NAEA, 1981

National Art Education Association
Purposes, Principles, and Standards for School Art Programs
Reston, VA: NAEA, 1982

Appendix B

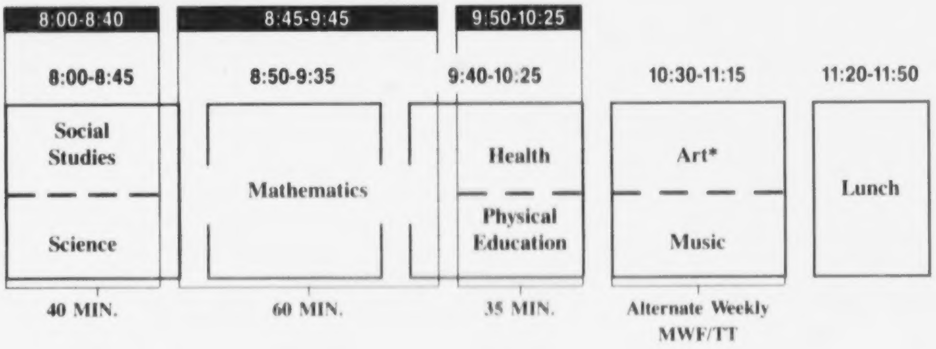
Elementary School Scheduling Samples

Grades 1-3

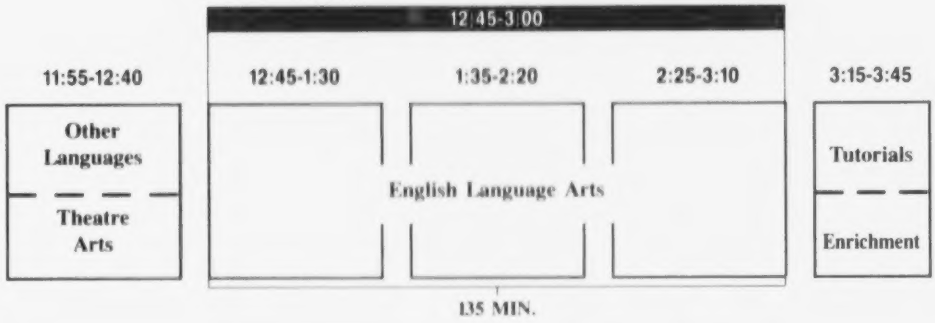
Sample 1

45-minute periods

Basic 45-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music (MWF/TT).



*Instruction by art specialist; planning period for classroom teacher.



Grades 1-3

Sample 2

45-minute periods

Basic 45-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music (MWF/TT).

8:20-9:20	9:25-11:25			
8:20-9:05	9:10-9:55	10:00-10:45	10:50-11:35	11:40-12:10
Mathematics	English Language Arts			Lunch
60 MIN.	120 MIN.			

12:15-1:00	1:05-1:50	1:55-2:40	2:45-3:30	3:35-4:05
Science	Art*	Physical Education	Social Studies	Tutorials
Other Languages	Music	Health	Theatre Arts	Enrichment
	Alternate Weekly MWF/TT			

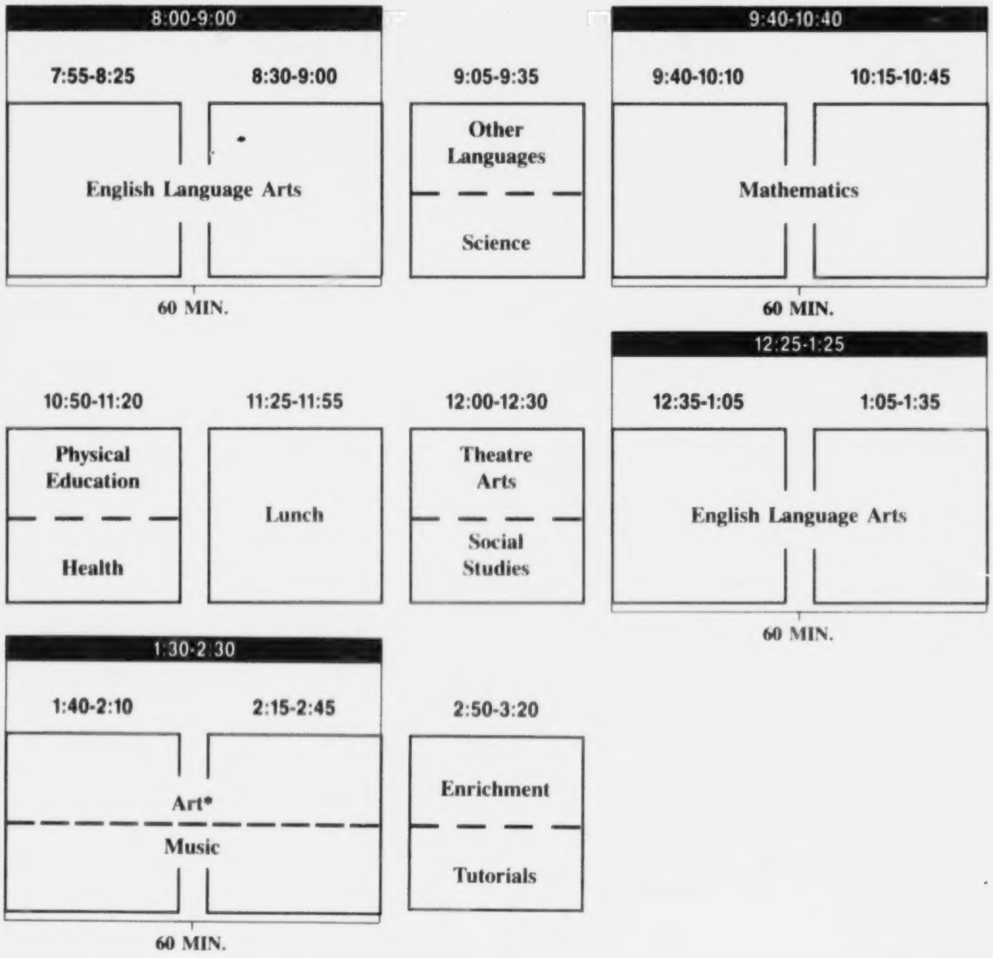
*Instruction by art specialist; planning period for classroom teacher.

Grades 1-3

Sample 3

30-minute periods

Basic 30-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music.



8:00-9:00

7:55-8:25 | 8:30-9:00: English Language Arts (60 MIN.)

9:05-9:35: Other Languages / Science

9:40-10:40

9:40-10:10 | 10:15-10:45: Mathematics (60 MIN.)

10:50-11:20: Physical Education / Health

11:25-11:55: Lunch

12:00-12:30: Theatre Arts / Social Studies

12:25-1:25

12:35-1:05 | 1:05-1:35: English Language Arts (60 MIN.)

1:30-2:30

1:40-2:10 | 2:15-2:45: Art* / Music (60 MIN.)

2:50-3:20: Enrichment / Tutorials

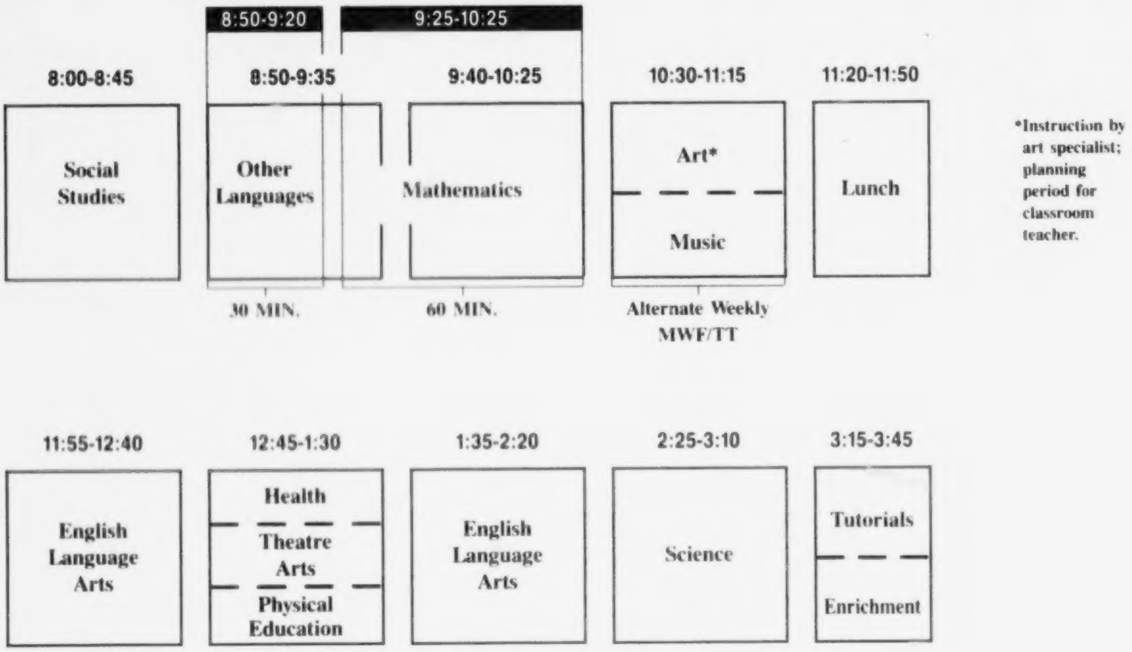
*Instruction by art specialist; planning period for classroom teacher.

Grades 4-6

Sample 4

45-minute periods

Basic 45-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music (MWF/TT).

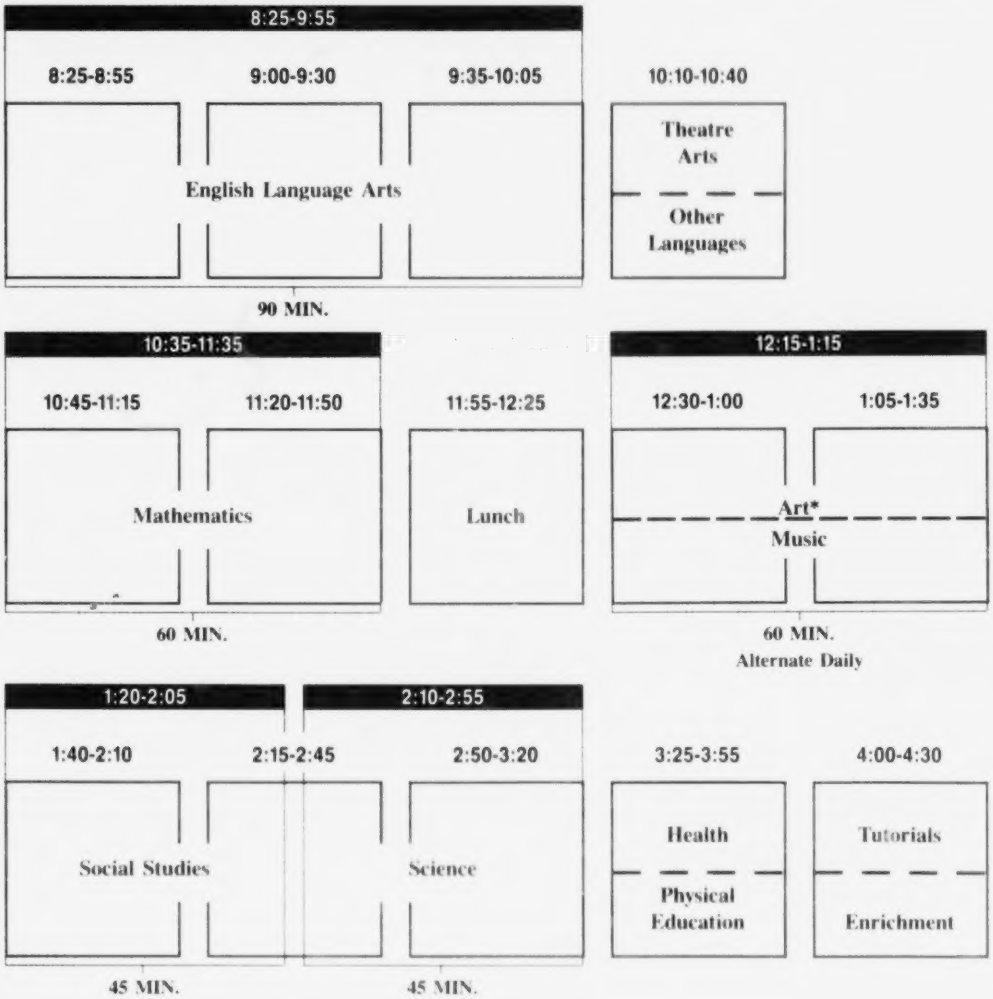


Grades 4-6

Sample 5

30-minute periods

Basic 30-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music.



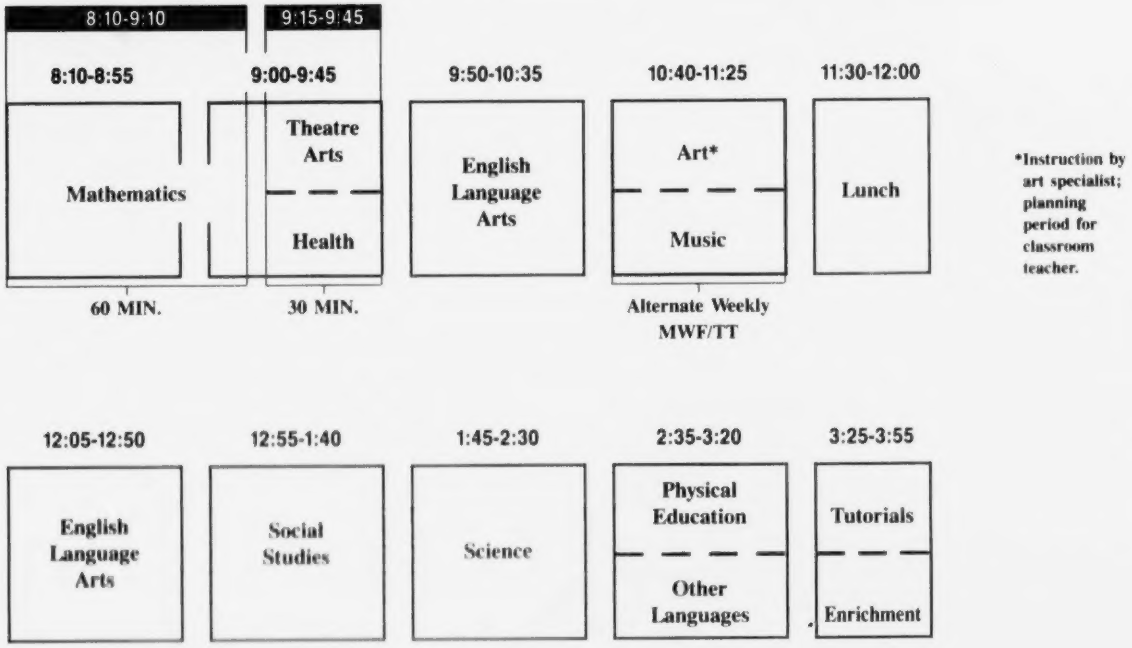
*Instruction by art specialist; planning period for classroom teacher.

Grades 4-6

Sample 6

45-minute periods

Basic 45-minute periods can be adjusted, as shown here, to create periods of varied lengths for a number of subjects, allowing art to be taught alternately with music (MWF/TT).



8:10-9:10	9:15-9:45			
8:10-8:55	9:00-9:45	9:50-10:35	10:40-11:25	11:30-12:00
Mathematics	Theatre Arts Health	English Language Arts	Art* Music	Lunch
60 MIN.	30 MIN.		Alternate Weekly MWF/TT	

12:05-12:50	12:55-1:40	1:45-2:30	2:35-3:20	3:25-3:55
English Language Arts	Social Studies	Science	Physical Education Other Languages	Tutorials Enrichment

*Instruction by art specialist; planning period for classroom teacher.

Appendix C

Essential Element Chart

Prekindergarten

Communication Development

Listening (receptive language)

- Respond to simple directions, commands, and questions
- Recognize and compare familiar and unfamiliar environmental sounds including sounds of animals, motors, musical instruments, and nature
- Acquire the meaning of vocabulary words related to concepts being presented
- Listen to literary selections daily for personal enjoyment
- Become aware of various speech sounds and patterns through rhymes, poems, chants, and fingerplays
- Respond to storytelling or oral reading by telling what the story is about, recalling facts and details, and recalling the sequence of events
- Focus attention on a speaker without interruption
- Recognize voice tone as a way to express feeling

Speaking (expressive language)

- Participate in nonverbal communication through gesture, pantomime, and facial expression
- Use a variety of words to express feelings and ideas
- Talk about what is seen, heard, touched, tasted, or smelled as objects, people, and events are experienced
- Engage in a conversation by sharing ideas with others
- Dictate ideas and feelings as they are recorded
- Retell a familiar story or nursery rhyme
- Speak clearly
- Present fingerplays
- Use oral language in a variety of situations

Cognition Development

Identifying

- Match objects in a one-to-one correspondence such as a cup to saucer, napkin to plate, etc. (mathematics)
- Orally identify the number of objects in a group (mathematics)
- Recognize the empty set (concept of zero) (mathematics)
- Discuss ways people can help each other (social studies)
- Know and practice rules of safety at home and school (social studies, science)
- Learn social skills appropriate to group behavior (social studies)
- Identify basic economic wants (food, clothing, shelter) of people (social studies)
- Discuss how and why people celebrate special events (birthdays, holidays, etc.) including those that are culturally related (social studies)
- Know and observe rules of the home, classroom, and school (social studies)
- Know terms related to directions and location (up/down, near/far, above/below, etc.) (social studies)
- Identify individuals who help students learn (family members, teachers, etc.) (social studies)
- Demonstrate awareness of self in terms of name, age, and gender (social studies)
- Discuss what families do together (play, work, etc.) (social studies)
- Use the senses to gain information about the environment using taste, smell, touch, sight, and sound (science)
- Describe phenomena in the environment (science)

Comparing and Contrasting

- Use vocabulary to designate quantities such as more than, less than, equal to, as many as, etc. (mathematics)
- Use vocabulary to designate relationships such as under, over, above, below, in front of, far away from, etc. (mathematics)
- Learn the vocabulary to compare sets or groups (same as, different than, alike, etc.) (mathematics)
- Demonstrate concepts of part and whole with manipulative materials (mathematics)
- Use vocabulary to compare objects (taller/shorter, heavier/lighter, etc.) (social studies, science, mathematics)
- Compare similarities and differences among objects using taste, smell, touch, sight, and sound (science)

Classifying

- Form groups by sorting and matching objects according to their attributes (mathematics)
- Combine and separate groups of objects to form new groups (mathematics)
- Identify property as "his/hers, mine/ours" (social studies)
- Classify acceptable/unacceptable behavior at home and school (social studies)
- Sort objects from the environment according to one or more characteristic (use composition, location, etc.) (science)

Sequencing and ordering

- Repeat a simple pattern using objects (mathematics)
- Order two or three objects by size (length, height, etc.) (mathematics)
- Count orally (mathematics)
- Describe sequences in basic family and school routines (social studies)
- Sequence events in order of their occurrence (science)

Predicting cause/effect relationships

- Know and discuss the consequences of actions in social relationships (sharing, hitting, disturbing others, etc.) (social studies)

Motor Development

Physical fitness development to improve the quality of life

- Participate in development activities related to muscular strength and endurance, flexibility, and cardiorespiratory endurance

Motor skills that develop positive body image and confidence

- Acquire fundamental movement skills:
  - locomotor (walking, running, jumping, hopping, etc.)
  - nonlocomotor (bending and stretching, pushing and pulling, twisting and turning, etc.)
  - manipulative (working with bean bags, large balls, long ropes, etc.)
  - posture and body mechanics (standing, sitting, falling safely, etc.)
- Develop fine motor skills
  - practice self-help skills (such as zippering, buttoning, lacing, buckling, snapping, and pouring liquids and solids such as sand and rice)
  - develop pincher control (working puzzles with large pieces, folding paper, screwing/unscrewing, working with clothespins, punching holes, and picking up small objects and placing containers)
  - formulate patterns (using hand or foot in the air or sand, stringing beads)
- Develop perceptual awareness skills
  - body awareness (an awareness of name, location, and relationship of body parts)
  - spatial and directional awareness (an awareness of how much space the body occupies and where to move)
  - coordination (eye-hand, eye-foot, rhythm)
  - balance

Rhythmic activities that develop coordination, self-expression, creativity, and endurance

- Participate in rhythmic activities
  - fundamental skills
  - creative rhythms
  - singing games

Skills related to games and sports

- Participate in skills common to games and sports (starting, stopping, dodging, throwing, kicking, catching, etc.)
- Participate in co-operative games
- Develop and practice behavior reflective of good sportsmanship and safety

Skills and activities related to sequential gymnastics

- Develop gross motor skills
- Develop preliminary gymnastics skills (creeping, crawling, rolling, and balancing)
- Develop the ability to use apparatus appropriate for prekindergarten

Fine Arts

Art

Awareness and sensitivity to natural and human-made environments

- Discover line, color, shape, and texture by seeing and feeling objects

Inventive and imaginative expression through art materials and tools

- Experiment informally with a variety of simple media
- Express individual thoughts and feelings through picture making, puppetry, modeling, constructing, and printmaking

Understanding and appreciation of self and others through art culture and heritage

- Look at and talk about artworks including primary sources

Music

Singing concepts and skills

- create vocal sounds by imitating
- sing songs

Music listening

- Hear music for quiet listening
- Hear music that tells a story

Responses to music through moving and playing

- Move and dance
- Play simple rhythm and/or melody instruments

Theatre Arts

Expressive use of the body and voice

- Develop body awareness and spatial perception using rhythmic and imitative movement
- Imitate sounds

Creative drama

- Dramatize limited-action stories and poems using simple pantomime and puppetry

Social/Emotional Development

Concepts and skills that foster individual personal health and safety

- Demonstrate self-help skills by
  - being responsible for personal hygiene
  - managing dressing and undressing
  - eating appropriately and independently
  - learning about the parts of the body and what they do
  - recognizing routine healthy behaviors
  - expanding vocabulary to include health terms
  - recognizing common visible signs of general illness and wellness
- Develop a healthy self-concept reflected by
  - accepting failure as well as successes by self
  - praising good work and success of others
  - willingness to try again after failure
  - taking pride in own work
  - willingness to try new things
  - accepting contructive criticism
  - respecting property of others
  - recognizing own uniqueness
  - reacting to change in a reasonable way
  - becoming aware of how others see him or her
  - expressing strong emotions safely
- Recognize danger of poisonous substance including drugs
- Recognize hazards in the environment and acquire knowledge and skills needed to avoid injury and to prevent accidents

Health-related concepts and skills that involve interactions between individuals

- Demonstrate adjustment to the school setting by
  - accepting school routine
  - recognizing that he or she is one of many
  - participating in leadership as well as follower roles
- Demonstrate self-discipline by
  - demonstrating appropriate independent as well as group behavior
- Observe and follow home/school safety rules and procedures by
  - knowing what to do when lost
  - staying away from medication and poisons
  - knowing rules about crossing the street
  - knowing what to do when strange or familiar adults behave inappropriately (abuse)
- Develop concept of family by
  - recognizing that there are different types of families
  - recognizing that each person is part of a family
  - doing simple home chores

Essential Element Chart

Elementary School

→ Indicates continuation and progression

Every elementary school shall offer a fine arts program that includes the following essential elements:	The student shall be provided opportunities to:						
Art	**K**	**1**	**2**	**3**	**4**	**5**	**6**
Awareness and sensitivity to natural and human-made environments	**Discover line, color, shape, and texture by seeing and feeling objects** →	→	Explore value, form, and space	Examine art elements →	→	Apply art elements →	→
		Understand formal structure in art: →	→	→	→	→	Organize, evaluate, and reorganize work in progress to gain further understanding of formal structuring →
		• unity and emphasis	• balance and variety		• pattern	• proportion	
Inventive and imaginative expression through art materials and tools	Express individual ideas, thoughts, and feelings in simple media: →	→	→	→	→	→	→
	• drawing • painting • printmaking	• constructing 3-dimensional forms	• modeling 3-dimensional forms	• manipulating fibers	• exploring photographic imagery		
	Experiment with art materials to understand properties and develop skills →	→	Develop manipulative skills →	→	→	→	→
Understanding and appreciation of self and others through art culture and heritage	**Look at and talk about contemporary and past artworks:** →	→	→	→	→	→	→
	• primary sources • art visuals						
					Develop awareness of art careers →	→	→
Aesthetic growth through visual discrimination and judgment	Explore artwork: →	→	Examine artwork →	→	Evaluate artwork: →	→	→
	• students' • major artists'				• home and community design		
		Apply art knowledge and judgment: →	→	→	→	→	→
		• personal choices		• choices related to the home		• choices about community planning	

Essential Element Chart

Secondary School

ART, GRADES 7-8*	ART I	ART II	ART III	ART IV
Awareness and sensitivity to natural and human-made environments • Examine a variety of objects • Explore elements (line, value, texture, color, form, and space) • Apply principles (unity, emphasis, balance, variety, movement, and proportion) Inventive and imaginative expression through art materials and tools • Work with design, drawing, painting, printmaking, sculpture, and crafts Understanding and appreciation of self and others through art culture and heritage • Appreciate art (contemporary and of the past) • See art and artists (visitations and visuals) Aesthetic growth through visual discrimination and judgment • Evaluate artwork (students' and major artists') • Apply aesthetic judgments *ART, GRADE 8, is a continuation and progression of ART, GRADE 7.	Awareness and sensitivity to natural and human-made environments • Examine a variety of objects • Explore elements (line, value, texture, color, form, and space) • Apply principles (unity, emphasis, balance, variety, movement, and proportion) Inventive and imaginative expression through art materials and tools • Design, develop, and create original artworks • Work in areas of design, drawing, painting, printmaking, and sculpture Understanding and appreciation of self and others through art culture and heritage • Appreciate art (contemporary and of the past) • See art and artists (visitations and visuals) Aesthetic growth through visual discrimination and judgment • Evaluate artwork (students' and major artists') • Apply aesthetic judgments	Awareness and sensitivity to natural and human-made environments • Examine a variety of objects • Explore elements (line, value, texture, color, form, and space) • Apply principles (unity, emphasis, balance, variety, movement, and proportion) Inventive and imaginative expression through art materials and tools • Design, develop, and create original artworks • Select from the following art areas: drawing, painting, printmaking, fibers, ceramics, sculpture, jewelry, and photography/filmmaking Understanding and appreciation of self and others through art culture and heritage • Appreciate art (contemporary and of the past) • See art and artists (visitations and visuals) Aesthetic growth through visual discrimination and judgment • Evaluate artwork (students' and major artists') • Apply aesthetic judgments	Awareness and sensitivity to natural and human-made environments • Examine a variety of objects • Explore elements (line, value, texture, color, form, and space) • Apply principles (unity, emphasis, balance, variety, movement, and proportion) Inventive and imaginative expression through art materials and tools • Design, develop, and create original artworks • Select from the following art areas: drawing, painting, printmaking, fibers, appreciation/history, ceramics, sculpture, jewelry, commercial art, and photography/filmmaking Understanding and appreciation of self and others through art culture and heritage • Examine art history (contemporary and of the past) • See art and artists (visuals and visitations) Aesthetic growth through visual discrimination and judgment • Evaluate artwork (students' and major artists') • Apply aesthetic judgments	Awareness and sensitivity to natural and human-made environments • Examine a variety of objects • Explore elements (line, value, texture, color, form, and space) • Apply principles (unity, emphasis, balance, variety, movement, and proportion) Inventive and imaginative expression through art materials and tools • Explore individual directions through the design, development, and creation of original artworks • Select from the following art areas: drawing, painting, printmaking, fibers, ceramics, sculpture, jewelry, commercial art, and photography/filmmaking • Prepare for professional development Understanding and appreciation of self and others through art culture and heritage • Examine art history (contemporary and of the past) • See art and artists (visuals and visitations) • Explore art careers Aesthetic growth through visual discrimination and judgment • Evaluate artwork • Apply art criticism

Appendix D

State-Approved Art Courses, Grades 7-12

State codes for these courses, used for reporting, are listed in the current edition of *Data Submission to the Texas Education Agency*, Texas Education Agency Bulletin 742, Part IV.

Art 7	Art 7	½-1 unit
Art 8	Art 8	½-1 unit
Art I	Art I	½-1 unit
Art II	Art II (comprehensive)	½-2 units
	Art II Drawing	½-1 unit
	Art II Painting	½-1 unit
	Art II Printmaking	½-1 unit
	Art II Fibers	½-1 unit
	Art II Ceramics	½-1 unit
	Art II Sculpture	½-1 unit
	Art II Jewelry	½-1 unit
	Art II Photography/Filmmaking	½-1 unit
Art III	Art III (comprehensive)	½-3 units
	Art III Drawing	½-1 unit
	Art III Painting	½-1 unit
	Art III Printmaking	½-1 unit
	Art III Fibers	½-1 unit
	Art III Appreciation/History	½-1 unit
	Art III Ceramics	½-1 unit
	Art III Sculpture	½-1 unit
	Art III Jewelry	½-1 unit
	Art III Commercial Art	½-1 unit
	Art III Photography/Filmmaking	½-1 unit
Art IV	Art IV (comprehensive)	½-3 units
	Art IV Drawing	½-1 unit
	Art IV Painting	½-1 unit
	Art IV Printmaking	½-1 unit
	Art IV Fibers	½-1 unit
	Art IV Ceramics	½-1 unit
	Art IV Sculpture	½-1 unit
	Art IV Jewelry	½-1 unit
	Art IV Commercial Art	½-1 unit
	Art IV Photography/Filmmaking	½-1 unit

Appendix E

State-Adopted Art Textbooks

Art Teacher's Resource Books, Grades 1-3 (1989-1995)

Alexander, Kay
Learning to Look and Create: The Spectra Program Grades 1-3 (TRB)
Palo Alto, CA: Dale Seymour Publications, Inc., 1987

Brooks, Rebecca; Louise Hudgins; Katherine Reid; and Emma Lea Mayton
Through Their Eyes, Primary Level: A Sequentially Developed Art Program for Grades 1-3 (TRB)
Austin, TX: W.S. Benson and Company, 1989

Chapman, Laura H.
Teaching Art, 1-3 (TRB)
Worcester, MA: Davis Publications, Inc., 1988

HRW Art Works, 1-3 (TRB)
New York: Holt, Rinehart Winston, 1989

Art Teacher's Resource Books, Grades 4-6 (1989-1995)

Alexander, Kay (TRB)
Learning to Look and Create: The Spectra Program Grades 4-6
Palo Alto, CA: Dale Seymour Publications, Inc., 1988

Brooks, Rebecca; Louise Hudgins; Katherine Reid; and Emma Lea Mayton
Through Their Eyes, Intermediate Level: A Sequentially Developed Art Program for Grades 4-6 (TRB)
Austin, TX: W.S. Benson and Company, 1989

Chapman, Laura H.
Teaching Art 4-6 (TRB)
Worcester, MA: Davis Publications, Inc., 1989

HRW Art Works, 4-6 (TRB)
New York: Holt, Rinehart Winston, 1989

Art Textbooks, Grade 7 (1986-1992)

Brommer, Gerald F. and George F. Horn
Art in Your World (M)
Worcester, MA: Davis Publications, Inc., 1985

Art Textbooks, Grade 7 *(continued)*

Fearing, Kelly; Emma Lea Mayton; and Rebecca Brooks
The Way of Art: Volume I (M)
Austin, TX: W.S. Benson and Company, 1986

Goldstein, Ernest; Robert Saunders; Jo D. Kowalchuk; and Theodore H. Katz
Understanding and Creating Art, Book I (ATE)
Easton: Garrard Publishing Co., 1986

Hubbard, Guy
Art in Action (M)
San Diego: Coronado Publishers, Inc., 1986

Art Textbooks, Grade 8 (1986-1992)

Brommer, Gerald F. and George F. Horn
Art in Your Environment (M)
Worcester, MA: Davis Publications, Inc., 1986

Fearing, Kelly; Emma Lea Mayton; and Rebecca Brooks
The Way of Art: Volume II (M)
Austin, TX: W.S. Benson and Company, 1986

Goldstein, Ernest; Robert Saunders; Jo D. Kowalchuk; and Theodore H. Katz
Understanding and Creating Art, Book II (ATE)
Dallas: Garrard Publishing Co., 1987

Hubbard, Guy
Art in Action (M)
San Diego: Coronado Publishers, Inc., 1986

High School Art Textbooks (1989-1995)

Art I-IV (Comprehensive)

Mittler, Gene A.
Art In Focus (TRB)
Emporia: Bennett Knight, 1986

Ragands, Rosalind
Art Talk (IG) (RB)
Emporia: Bennett Knight, 1986

Art I-IV (Ceramics)

Nigrosh, Leon I.
Claywork: Form and Idea in Ceramic Design (TE)
Worcester, MA: Davis Publications, Inc., 1986

Art I-IV (Photography)

O'Brien, Michael F. and Norman Sibley
The Photographic Eye: Learning to See with a Camera (TE)
Worcester, MA: Davis Publications, Inc., 1988

Art I-IV (Drawing)

Brommer, Gerald F.
Exploring Drawing (TG)
Worcester, MA: Davis Publications, Inc., 1988

Mittler, Gene and James Howze
Creating and Understanding Drawings (TG)
Emporia: Bennett Knight, 1988

Art I-IV (Painting)

Brommer, Gerald F. and Nancy Kinne
Exploring Painting (TG)
Worcester, MA: Davis Publications, Inc., 1988

Art I-IV (Art Appreciation/History)

Brommer, Gerald F.
Discovering Art History (TG)
Worcester, MA: Davis Publications, Inc., 1988

Appendix F

Art Terms

Students should become familiar with the following terms. Consistent use of these terms by students will reinforce art concepts that help them better understand their work and the work of others. (The list is not one for memorization.)

The first group of terms will provide a basic vocabulary to use in discussing art. Since design is the basis for working with art concepts and materials, most of the terms in this group are applicable to any art area.

Design

accent
asymmetrical
axis
balance
biomorphic form
center of interest
chromatic
color
complementary
complex shape
constructing
contour
curved line
decorative
design
diagonal line
dynamic
emphasis
experimental
form
formal
geometric form
harmony
horizontal line
hue
human made
imaginative
informal
intensity
line
mass
media (medium)
mixed media
modeling
monochromatic
motif
nature
negative space
neutral
opaque
organic
organization
overlapping
pattern
perception (visual)
plastic
positive space
primary
principles
proportion
repetition
rhythm
secondary
shade
shape
space
static
symmetrical
tactile
technique
tertiary
texture
three dimensional
tint
transition
translucent
transparent
triad
two dimensional
unity
value
variety
vertical line
visual

Drawing

airbrush
anatomy
bristol board
calligraphy
composition
contour
contrast
crayon (wax, oil, conte)
distortion
figure
fixative
genre
gesture
India ink (black, white, colored)
landscape
line
mass
pastel
pencils (6-B, 6-H, white, colored)
plane
portrait
proportion
resist
scratch board
shading
sketchbook
still life
stipple
thumbnail sketch
tone
tooth
torso
transition
value

Painting

- abstract
- acrylic
- analogous
- arrangement
- broken color
- casein
- chroma
- communication
- complementary
- contrast
- cool color
- dry brush
- encaustic
- fresco
- gesso
- glaze
- gouache
- half tone
- hue
- impasto
- local color
- mass
- mood colors
- neutrals
- nonobjective
- opaque
- palette
- palette knife
- pigment
- primary
- resist
- secondary
- shade
- technique
- tempera
- tertinary
- value
- warm color
- wash
- water color
- wet-on-dry
- wet-on-wet

Printmaking

- bed
- blanket
- block print
- brayer
- burnisher
- collagraph
- dry point
- engraving
- etching
- experimental print
- film
- frottage
- gouge
- graphic art
- impression
- incise
- ink slab
- ink (waterbase, oilbase)
- intaglio
- lacquer film
- linear
- linoleum
- lithograph
- multicolor
- numbering
- overlay
- paper
- print
- printing plates
- proof
- relief process
- repeat process
- series
- silk screen (serigraphy)
- simplified
- squeegee
- tension

Fibers

- batik
- bleach
- body adornment
- ceremonial objects
- cotton
- crayon resist
- dyes
- fabric
- fabric painting
- fabric printing
- felting
- fixative
- heddle
- looms (frames, harness off-frame)
- macrame
- natural
- paste resist
- pulp
- sizing
- soft sculpture
- spinning
- stamp block
- stitchery
- synthetic
- tapa
- tempera resist
- textile
- tie dye
- tjanting
- vat
- warp
- wax resist
- wearables
- weaving
- weft

Sculpture

- additive
- armature
- assemblage
- bas relief
- bonding
- cardboard
- carving
- casting
- constructing
- forming
- found
- masks
- mobile
- modeling
- movement
- nonobjective
- open space
- paper-mache
- plaster
- plastic
- proportion
- realistic
- rhythm
- sand casting
- shape
- soap stone
- stabile
- subtractive
- three dimensional
- transparency
- vermiculite
- wedge
- welding
- wood
- wroughting

Jewelry

anneal
bending
casting
centrifugal
ceramics
coiling
combining
connecting
constructing
cutting
drilling
filing
finishing
forging
jumprings
links
metals
paper-mache
piercing
Plexiglas
polishing
rouge
setting
shaping
sheet
solder
spring action
stakes
stone
textured
torch (acetylene, oxyacetylene)
twisting
wire
wrapping

Art Appreciation/History

abstract
aesthetic
architecture
armature
art appreciation
art career
art history
avant garde
Baroque
bas relief
buttress
Byzantine
Classic
collage
column
composition
contemporary
conventional
critique
Cubism
culture
decorative
design
dome
drawing
Egyptian
electronic media
evaluation
Expressionism
facade
fibers
filmmaking
folk art
fresco
frieze
genre
Gothic
gouche
graphic
Greek
Impressionism
informed choices
jewelry
lithography
medium
modern
mosaic
naturalism
nonobjective
Op Art
organic
painting
pallette
patina
perspective
photography
pigment
Pop Art
Post Impressionism
Pre-Columbian
prehistoric
Realism
Renaissance
representational
Roccoco
Roman
Romanesque
Romanticism
sculpture
silkscreen
stoneware
style
subject matter
Surrealism
symbolic
terra-cotta
wood block

Photography/ Filmmaking (Electronic Media)

angle
aperture
burning
camera
cinematography
color plotter
contrast
cropping
darkroom
data disc
density
developer
diffusion
distortion
dodging
dot matrix printer
emulsion
enlargement
exposure
filters
fixers
flat
flatlighting
focus
foreground
frontlighting
gelatin
glossy
grain
graphics tablet
halation
hardner
hardware
highlights
infinity
infrared
laser printer
lens
lighting
matte
micro computer
motion pictures
negative
overexposure
photocopy
photogram
photomicrography
pinhole camera
positive
print
processing
program
reticulation
safe light
sepia toning
slides
stop bath
stylus
sun prints
time
translucent
transparency
video
videodisc
videotape

Commercial Art (Graphics)

advertising
caricature
cartoon
chisel point
color separations
cover
display design
flat
graphic design
guidelines
halftone
illumination
illustration
layout
letter style
lettering
logo
optical spacing
oval point
overlay
package design
pica
poster
readability
register
round point
serif
simplicity
square point
stroke
symbol
theme

Appendix G

Basic Art Materials and Tools

For the Elementary School Classroom

	ITEM	QUANTITY NEEDED
Drawing	**Pencils**	
	Drawing, soft lead (primary)	30
	Assorted colors	6 sets
	Ebony or charcoal, #6B	30 sets
	Crayons	
	Wax, standard size, 8-16 colors	30 sets
	Wax, jumbo size, 8 colors	30 sets
	Chalk, standard size, 16 colors (dustless)	4 sets
	Oil pastels	4 sets
	Felt markers	
	Waterbase, broad tip, assorted colors	6 sets
	Waterbase, fine tip, black, brown, and assorted colors	6 sets
	Other	
	Slide mounts and clear acetate (intermediate)	100
	Scissors	
	Clip point, student, 6'' (primary)	30
	Pointed, student, 8'' (intermediate)	30
	Paper	
	Newsprint, 18'' x 24''	1 ream
	Brown wrapping, 36'' width	1 roll
	Drawing, white, 18'' x 24''	1 ream
	Manilla, 18'' x 24''	1 ream
	Construction, sulphite, assorted colors, varied sizes	10 pkgs.
	Poster board, 22'' x 28''	50 sheets
	Tissue, assorted colors	3 pkgs.
	Tagboard, 18'' x 24''	1 pkg.
	Blueprint, roll or sheets	1 small roll

	ITEM	QUANTITY NEEDED
Painting	**Paints**	
	Tempera, liquid, assorted colors	3 pts., ea. color
	Synthetic base, liquid, assorted colors, spout top or with dispenser	2 pts., ea. color
	Brushes	
	Flat, stiff bristle, ½" or ¾" and 1"	36 ea.
	Varnish, 1" and 2"	1 ea.
	Round, soft, #4, #7, #12	36 ea.
	Other	
	Water containers, plastic	30
	Sponges	8
	Adhesives and Fasteners	
	Paste, white	8 jars
	Glue, liquid white, waterbase, 8 oz.	8 bottles
	Paste, cellulose, 2 oz.	1 box
	Masking tape	5 rolls
	Straight pins	1 box
	Thumb tacks	1 box
	Staplers, heavy duty with staples	3
Modeling and Carving	**Clay**	
	Modeling, oil or synthetic base, assorted colors (early childhood)	8 boxes
	Ceramic, moist, low-fire, 25-lb.	1 box
	Modeling tools, assorted, wood or metal	30
	Rolling pins	4
	Glaze, nontoxic, low-fire, assorted colors	4 pts.
	Knives	
	Paring	8
	X-acto, #1, with blades	8
	Other	
	Plaster of Paris, 25-lb.	6 boxes
	String, cotton	1 spool
	Twine	2 spools

	ITEM	QUANTITY NEEDED
Fibers	Burlap, natural and assorted colors, 36" wide	6 yds.
	Felt, assorted colors	36 pieces
	Rug yarn, cotton or acrylic, assorted colors	6 skeins
	Needles, tapestry, metal	36
	Needles, punch	6 pkgs.
	Dyes, nontoxic, cold water	4 pkgs.
	Wax, batik	2 lbs.
Printmaking	Printing ink, water base, assorted colors	8 tubes
	Linoleum, 1/8" battleship, 12" x 12"	6 sqs.
	Linoleum cutters, 5-blade sets	30
	Brayer, hard	3
	Brayer, soft rubber	3
	Squeegee, 6" and 8"	4 ea.

Basic Art Materials and Tools

For the Secondary School Classroom

	ITEM	QUANTITY NEEDED
Drawing	**Pencils**	
	Drawing, lead, #2B, #4B, #6B	36 ea.
	Ebony	36
	Charcoal, pencil, #HB, #2B	36
	Compressed sticks	6 boxes
	Colored, soft, assorted colors	6 sets
	Felt Markers	
	Fine tip, black, brown and assorted colors	36
	Colored, waterbase, assorted colors, flat and conical tips	10 sets
	Lettering, calligraphy	36
	Permanent, black and assorted colors, nontoxic	20
	Pen and Ink	
	Staffs, pen holder	36
	Pen Points, #B-2, #B-4, #C-0, #C-3	36 ea.
	Ink, black and assorted colors, 1 oz.	24 bottles ea.
	Ink, black, 1 qt.	1 bottle
	Crayons	
	Conte, assorted neutral colors	6 sets
	Oil pastels, assorted colors	6 sets
	Chalk, standard size, 16 colors, dustless	8 sets
	Other	
	Erasers, kneaded and art gum	6 ea.
	Compasses, 6''	15
	Drawing boards, for 18'' x 24'' paper	22
	Paper	
	Newsprint, 18'' x 24''	2 reams
	Butcher, 36'' width, white	1 roll
	Brown wrapping, 36'' width	1 roll
	Drawing, white, 18'' x 24''	1 ream
	Manilla, 18'' x 24''	1 ream
	Construction, sulphite, 18'' x 24'', assorted colors	1 pkg., ea. color
	Poster board, 22'' x 28'', white	200 sheets

	ITEM	QUANTITY NEEDED
	Paper *(continued)*	
	Tissue, assorted colors, 20'' x 30''	4 pkgs.
	Tagboard, 18'' x 24''	1 pkg.
	Watercolor, sheets (or pad)	100 sheets
	Charcoal, 18'' x 24''	60 sheets
	Bogus, 18'' x 24''	60 sheets
	Blueprint paper, 6-yard roll (or sheets)	1 roll
Painting	**Paints**	
	Tempera, liquid, assorted colors	4 pts. per color
	Acrylic, synthetic, assorted colors, liquid or tube	4 pts. or tubes per color
	Watercolor, 8-color set or tubes	36
	Paint dispensers, squeeze bottle or pump	20
	Mixing trays, sectioned, plastic	36
	Water containers	36
	Brushes	
	Flat, stiff bristle, ½'', ¾'', 1''	3 doz. ea.
	Varnish, 1'', 2''	6 ea.
	Watercolor, #3, #7, #10	2 doz. ea.
	Round Easel, #1, #3	3 doz.
	Grounds	
	Cotton duck, unprimed, 10 yds.	1 roll
	Masonite	30 boards
	Miscellaneous	
	Sponges	12
Printmaking	**Inks**	
	Waterbase, assorted colors, tubes	3 tubes per color
	Textile, waterbase, assorted colors	6 pts.
	Silkscreen, assorted colors	8 pts.
	Plates	
	Linoleum, $^{1}/_{8}$'' battleship, 12'' x 12'', unmounted	30 sqs.
	Wood, soft, assorted sizes	
	Cardboard, corregated	
	Styrofoam, assorted sizes	

	ITEM	QUANTITY NEEDED
	Plates *(continued)*	
	Silkscreens, assembled with base, 18" x 24" minimum	12
	Stencil paper	1 pkg.
	Plexiglas plates	2 doz.
	Metal plates	15
	Cutters/Gouges	
	Linoleum cutters, assorted styles, V or U gouges and liners	5 doz.
	Linoleum cutter, linozip pull type, handles, with adjustable chuck and assorted cutters	3 doz.
	Engraving burins, assorted sizes	12
	Burnishers, straight, with handle	3
	Burnishers, curved, with handle	2
	Scrapers, extra fine, Cocabala handle	2
	Etching needle handles, with six needles	3 sets
	Needle point burnishers	2
	Miscellaneous	
	Squeegees, assorted sizes, to fit screens	1 doz.
	Silkscreen fabric	10 yds.
	Silkscreen block out	1 qt.
	Stencil film	2 yds.
	Liquid tusche	1 qt.
	Brayer, hard rubber	18
	Brayer, soft rubber or foam	6
	Stencil brushes	30
Clay Sculpture and Ceramics	**Clay**	
	Sculpture, low-fire, red or buff	400 lbs.
	Ceramic, low-fire, buff or white	400 lbs.
	Other	
	Glaze, lead free, assorted colors	8 qts.
	Modeling tools, set of 8, wood or metal	5 sets
	Modeling wheels, small	8
	Clay containers, covered, galvanized or plastic, 20-gal	4
	Wire loop tools, assortment	1 doz.
	Rolling pins, hardwood	6
	Plastic buckets with lids, 10-gal	12

	ITEM	QUANTITY NEEDED
Modeling, Carving, Assemblage	Wire, stovepipe, 16-gauge	500 ft.
	Wood scraps, assorted sizes	
	Plaster of Paris, 25 lb.	8 bags
	Mitre box, hardwood base, with saw	1
	Electric drills, with assorted size drill bits	2
	Modeling tools, wood or metal	10 sets
	Tin snips	2
	Screw drivers, standard assorted sizes	1 set
	Screw drivers, Phillips, assorted sizes	1 set
	Hammers, claw	4
	Vice, metal and wood	4 ea.
	Pliers, needle nose, 8"	6
	Pliers, flat nose, 8"	6
	Saw, electric sabre or hand, with blades	1
	Saw, coping, with blades	2
	Steel rasps	6
Fibers	Burlap, 36" wide, natural and assorted colors	10 yds.
	Felt, assorted colors	40 sqs.
	Rug yarn, cotton or acrylic, natural and assorted colors	30 skeins
	Yarn, fine, white, assorted colors	20 skeins
	Needles, tapestry, big eye, metal	30
	Needles, sewing	40
	Thread, white and assorted colors	10 spools
	Dyes, nontoxic, cold water, assorted colors	12 pkgs.
	Cotton muslin, prewashed	15 yds.
	Wax, batik	10 lbs.
	Plastic containers, with lids, 5-gal	6
	Textile paint, liquid, assorted colors	6 pts.
	Warping thread	4 spools
	Batik tjanting tools, small and medium	6 ea.
	Rug-hooking and punch needles	15
Jewelry	Needle files, set	15
	Solder	3 spools
	Jeweler's saw, frame, adjustable, with assorted blades	15
	Hammers, ball pein	3
	Hand drill, with assorted size drill bits	2

	ITEM	QUANTITY NEEDED
	Pliers, needle nose with wire cutter	6
	Hand files, flat, 6''	6
	Hand files, round, 6''	6
	C-clamps, 4'', 6'', 8''	4
	Steel wool, medium and extra fine	20 pkgs.
	Chasing tools, set	2
	Dome anvil head	1
	Chasing hammers, 1 ¼''	6
	Forming hammers, ¼''	2
	Raising hammers	2
	Hardwood mallets	2
	Annealing pans, with pumice	2
	Flat doming stakes	1
	Anvil base	1
	Mushroom anvil, 2 5/8''	1
	T-stake	1
	Heavy shears	2
	Sparex, 2 ½-lb. can	2
	Soldering blocks	4
	Alcohol lamps	12
	File cleaners	6
General	**Adhesives and fasteners**	
	Glue, liquid white, waterbase, 8 oz.	2 doz. plastic bottles
	Glue, liquid white, waterbase, 1 gal.	2
	Paste, cellulose, 2-oz.	10
	Masking tape, ½'', ¾'', 2''	20 rolls
	String, large	4 spools
	Cord, twine	4 spools
	Straight pins	6 boxes
	Thumb tacks, 2-oz.	10 boxes
	Stapler and staples	2
	Staple gun, heavy duty, with staples, 3/8'' and ¼''	2
	Staple remover	1
	Scotch tape, ½'' and ¾'' rolls	1 doz.
	Scissors	
	Student, pointed, 6'' and 8''	20 ea.
	Student, left-handed, pointed, 8''	5
	Teacher, pointed, 10''	4
	Scissors racks	4

ITEM	QUANTITY NEEDED
Knives	
X-acto with assorted blades, #1 and #2	2 doz.
Scratchboard stylus	1 doz.
Utility knife, with blades	6
Sealers	
Shellac, white	2 qts.
Varnish, clear	2 qts.
Spray fixative	2 cans
Clear acetate	2 rolls
Solvents	
Paint thinner	1 gal.
Turpentine	1 gal.
Denatured alcohol	1 gal.
Other	
Rulers, 12'' and 18'', metal and wood with metal edge	3 doz.

Appendix H

Basic Art Equipment

For the Elementary School Classroom

	ITEM	QUANTITY NEEDED
Equipment	Easels, two-sided, with paint trough (primary)	2 ea. room
	Paper cutter, 24'', with guard and handle lock	1
	Drying rack (to hold 18'' x 24'' paper)	1
	Water containers, small	30
	Buckets, plastic (for water or dye), 2 gal.	4
	Electric kiln, with kiln sitter and kiln furniture; stilts, cones, peephole plugs; kiln wash	1
	Storage shelves for 3-D work in progress	1
	Clay container, covered, galvanized or heavy duty plastic, 10 gal.	2
	Hot plate, electric, or electric skillet	1
	Electric iron, steam/dry	1
	Rulers, 12'', wooden with metal edge	10
	Hammer, claw	1
	Screw drivers, small and large assortment	1 set
	Tin snips	1
	Pliers, needle nose, 8''	1
	Pliers, flat nose, 8''	3
	Staple gun, heavy duty, with staples	1
	Silkscreen frames, 10'' x 12'' interior size or larger	6
	Drawing boards, masonite	10
	Loom, Inkle	6
	Loom, 2-harness	1
Audiovisuals The visuals selected should represent a variety of artists, themes, subjects, styles, media, and expressive characteristics. All audiovisual materials must provide opportunities for class learning and must stimulate discussion as well as serve as motivation for creative art experiences.	Prints, large poster size, mounted or laminated	
	Slides, slide storage boxes, slide trays	
	Transparencies	
	Filmstrips	
	Videocassettes	
	Audiocassettes	
	16 mm film	
	Computer software	
	Art periodicals	

Appendix H

Basic Art Equipment

For the Secondary School Classroom

	ITEM	QUANTITY NEEDED
Equipment	Paper cutter, 30", with finger guard and handle lock	1
	Drying rack, floor or table top model, for 18" x 24" paper	1
	Electric kiln, with kiln sitter and kiln furniture: stilts, cones, peephole plugs: kiln wash	1
	Storage shelves for 3-D work in progress	1 ft. per student
	Hot plates, double burner, and electric skillet	2 ea.
	Electric iron, steam/dry	1
	Loom, Inkle	4
	Loom, 2-harness, table model	4
	Loom, 4-harness, table model	2
	Easels, large display panels	6
	Electric potter's wheel, 2 speed, or kick	2
	Enameling kilns with pryrometer, enameling rack and fork	2
	Airbrushes	2
	Air compressor	1
	Electric glue gun, with glue sticks	2
	Electric sabre saw or jig saw, with blades	2
	Vises, wood and metal	6 ea.
	Printing press, flat bed, 12" x 18" minimum	1
	Pencil sharpener, adjustable pencil guide	2
	Stretcher strips, assorted lengths	1 box (50)
	Mat cutter, beveled edge, table model	1
	Art supply cart, 3-shelf	1
	Clay cart, mobile	1
	Safety goggles, or face shields	6
	Square, 24", metal	2
	T-square, and L 36", metal	6 ea.
	Wire brushes	6
	Metal storage cabinet for flammables, with lock	1
	Wedging table, with cutting wire	2
	Fire extinguisher, Type ABC	2
	Prest-O-Lite tank, Type B, with accessories	1
	Flexible shaft power tool, with accessories	1
	110-piece burr set	1
	⅓ hp buffer and collector	1

Audiovisuals

The visuals selected should represent a variety of artists, themes, subjects, styles, media, and expressive characteristics. All audiovisual materials must provide opportunities for class learning and must stimulate thought and discussion as well as serve as motivation for creative art experiences.

ITEM	QUANTITY NEEDED
Prints, large poster size, mounted or laminated	
Slides	
Transparencies	
Filmstrips	
Videocassettes	
Audiocassette tapes	
16 mm film	
Computer software	
Periodicals	

Appendix I

National Reports

Academic Preparation in the Arts: Teaching for Transition from High School to College. The College Entrance Examination Board, 1985.

The College Board identifies the visual arts as an academic subject. Studies in art and intensive preparation in an art form enhance basic skills and provide for important learning.

What Works: Research about Teaching and Learning, from William J. Bennett, Secretary. Washington: United States Department of Education, 1987.

A collection of 51 research findings indicates what works in education. Research suggests that children who are encouraged to draw at an early age learn to compose more easily, more effectively, and with greater confidence than children who are not encouraged.

First Lessons: A Report on Elementary Education in America, from William J. Bennett, Secretary. Washington: United States Department of Education, 1986.

An assessment of elementary education in the United States includes observations and recommendations for improvement. Instruction in art is recommended as an integral part of every elementary school program.

Performing Together: The Arts and Education. American Association of School Administrators, Alliance for Arts Education, John F. Kennedy Center for the Performing Arts, 1985.

Creative leaders are needed to meet the challenges of the future. Thinking and creative skills developed in the arts are identified as essential.

A Rationale for the Arts in Education. Wicke, Henry A., Jr. Brooklyn: Packer Collegiate Institute, 1982.

This paper recommends the arts as an important part of the elementary, secondary, and college curriculum and lists five reasons that support the arts in education.

The Essentials of Education. Organizations for the essentials of education, 1978.

This statement from major professional organizations to educators, policymakers, and the public calls for renewed commitment to a more complete and balanced education for students that includes the development of individual skills and abilities in the arts.

Toward Civilization: A Report on Arts Education. Washington: National Endowment for the Arts, 1988.

This report to Congress is based upon extensive research. It calls for renewed commitment at national and local levels for a significant effort, over the next 10 years, toward the improvement of education in the arts.

Art Education, Civilization and the 21st Century: A Researcher's Reflections on the National Endowment for the Arts, Report to Congress. Wilson, Brent. Reston, Virginia: National Art Education Association, 1988.

This report on art education in the United States contains specific recommendations for improvement of instruction in the visual arts. It includes suggestions to establish standards of minimum knowledge and skills, reform curriculum, develop instructional resource materials, and conduct comprehensive evaluation of art programs and student achievement. Additional suggestions are to strengthen certification requirements, expand art education research, and develop visionary leadership.

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COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, U.S. Department of Education.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.

Texas Education Agency
Austin, Texas
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Appendix 16

END

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